



THE NOE VALLEY VOICE

Noe Valley Hangs Up Its Stocking

By Barbara Van Kuyk

In keeping with its tradition of being a small town within the big city, Noe Valley abounds with folksy activities this holiday season—from tree plantings and celestial visitations to puppet shows and group caroling. So hypass those shopping malls this year and join your neighbors in the festivities.

Sprucing up the Street

You might remember sweating faster than you could drink the dollar beers at the Noe Valley Street Fair last September, but now that you've become just another huddled bulk beneath an umbrella on 24th Street, take a look at the new garland-draped Christmas trees mounted on 18 of the 22 light poles between Church and Douglass Streets. It was that street fair, back in those balmy days of yore, that paid for the decorations.

The Noe Valley Merchants Association netted a profit of roughly \$7,000 from the Sept. 9 fair, and according to Association President John Gianaras, \$4,200 of that sum has been allotted to the new decorations for 24th Street. The price tag includes the vendor's delivering the imitation trees, mounting them, taking them down, storing, and insuring them against theft and damage. The Merchants plan to augment these decorations over the next two or three years.

Another \$350 has been earmarked for various Christmas caroling groups who will visit 24th Street during the weekend before Christmas. Exact times have yet to be announced.

Most of the balance of \$2,450 will be used to finance a wall calendar directory



Crystallia the Star Queen returns to Noe Valley's highest "vibrational point" this month—Star Magic on 24th Street—to help holiday shoppers realize the love, compassion and dreams they hold within.

of merchants. (Your business needn't be located in Noe Valley to be included in the directory. Contact Tom Crane at 285-1387 for details.)

The Merchants will also host a Christmas party, to which the public is cordially invited, date and time to be announced. For more information call John Gianaras at 824-8000.

Everything's Coming up Ficus

If you spend your weekdays suit-clad and briefcase-laden in the wilds of downtown, perhaps you can be tempted to don a pair of overalls and pick up a shovel for a morning of good old-fashioned work. On Dec. 15, the Friends of the

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The Doctor Is Always In At St. Luke's

By Judith Vasos

It's 10 a.m. on Sunday in the Emergency Room at St. Luke's Hospital. Dr. Marc Snyder, the physician on duty since 8 a.m., has already responded to five emergencies: a stroke, a gallstone attack, a sprained foot, strep throat, and a cut to a young boy's hand requiring stitches. Before the morning is over, he will stabilize a 78-year-old man in serious condition from internal bleeding and attend to a young woman admitted for an asthma attack (who was eager to be released so she could watch the 49ers game on TV that afternoon).

Born in New York and educated at Stanford University Medical School, Dr. Snyder is board certified in family health practice as well as emergency medicine, a specialty developed within the past 10 years. He has been at St. Luke's for two years and feels emergency room work is well suited for him. "It's very concrete and immediate—no delayed gratification—you see the results of your work right away. That's very satisfying," Dr. Snyder said.

"It's also very challenging to never know what kind of situation you will have to face next. It requires quick, clear responses. I like working like that." His energetic movements from room to room, patient to patient, attest to his interest and competence in this his chosen work.

Dr. Snyder lives in Noe Valley and has a special interest in letting his fellow residents know that this emergency facility is so close to home. "If they have emergency needs, I'd like to see my friends, acquaintances and merchants in

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Walter Locker: Multi-faceted Valley Jewel

By Laura Castleberry

It's noontime at The Peaks on Castro Street. The door swings open and in bounces a sprightly man with white hair, sparkling blue eyes and rosy cheeks. It's Walter Locker—a cherubic leprechaun, Puck and Santa Claus rolled into one.

Locker, who will be 70 in May, has been a resident of Noe Valley for over 38 years and is a long-time devotee of The Peaks. "I've never been to another bar," he says. Every day at noon, Locker puts in an appearance at the "office," as he calls it, where he and his retired buddies "settle the war and solve the world's problems." But "world arbitrator" is only one of the many hats Locker wears.

To his friends and neighbors on 26th Street, he is Mr. Fix-it. When the repair shop tells them to throw that toaster away, they take it to Locker, and, like magic, he makes it good as new—for no charge, of course. To The Peaks' reg-

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Life is no grind for Walter Locker, Noe Valley's retired renaissance man. When not making Christmas gifts or polishing precious stones in his workshop, Locker may be out photographing rural California or discussing neighborhood history with his bar buddies.



Photo by Tom Wachs

Noe Valley resident Dr. Marc Snyder wants the neighborhood to know that emergency services are close by at St. Luke's Hospital, where he and other board certified physicians are available 24 hours a day.

St. Luke's Health Care Is Just Down the Road

Continued from Page 1

Noe Valley come to me in the emergency room at St. Luke's. It's as close as I'll ever come to being a country doctor," he says with a smile.

There is good reason for Dr. Snyder to remind his neighbors of St. Luke's. This facility has been in our midst (at the corner of Army and Valencia Streets) since 1875, but many people, myself included, seem to have blocked out its existence.

I live four blocks from the hospital, but when I needed emergency treatment for a foot infection recently, I went to St. Luke's *only* after a neighbor reminded me it was just down the street and available for my needs. An informal poll, conducted by St. Luke's at the 24th/Mission BART station five blocks from the hospital, revealed that 54 out of a 100 people questioned either didn't know where the hospital was or could point only in its general direction.

Earl Simendinger, St. Luke's president and chief executive officer, recently told a *Chronicle* reporter that the hospital wants to erect a prominent sign along the top of the building because it often goes unnoticed, "sometimes in life-threatening situations."

According to Ann Kay of St. Luke's p.r. department, the staff has been meeting with community groups about the hospital's plans for a sign which will "fit into" the neighborhood. The hospital has received preliminary approval for the sign from the San Francisco Planning

Commission and is now awaiting final approval.

The emergency room at St. Luke's is available to anyone in the city, but the hospital's target area is South of Market, which includes the neighborhoods of Noe Valley, the Mission, Bernal Heights, Diamond Heights, Potrero Hill, Bay View, Hunters Point, Ingleside, Excelsior and Visitation Valley. The only other hospital in this area is San Francisco General, which because of its special emergency room services for severely traumatized patients, tends to outshine its neighbor down the road.

Ambulance drivers are instructed to take anyone in severe trauma to San Francisco General, but if their condition is less than traumatic, they can usually be taken to the closest hospital. The decision about the severity of a person's condition is made on a case by case basis by the attending physician in the emergency room, but according to Dr. Snyder, there is concern that St. Luke's and other hospitals may be by-passed by drivers who automatically take patients to General regardless of their condition. In a time of spiraling medical costs and declining patient population, this issue has serious implications for the struggling private hospital.

Despite the problems, St. Luke's has the third busiest emergency room in the city. Last year patients visited the E.R. 21,532 times. The services of the E.R. are open to anyone with or without a doctor, and there is no long wait here. "Less than an hour," Dr. Snyder says proudly. "You're also getting care from

experienced, board certified doctors as opposed to residents or interns." A physician is on duty 24 hours a day, every day of the year, and is backed up with the full range of services available through St. Luke's Hospital.

St. Luke's began administering to the medical needs of the community over 100 years ago out of the Bernal Heights home of Dr. Thomas Brotherton. It was established as a benevolent, non-profit institution under the auspices of the Episcopal Church. As the community and medical needs grew, the hospital was moved to its present location. The 1906 earthquake destroyed one building, but reconstruction continued through the years until the 11-story building that now towers over Army and Valencia Streets was dedicated in 1970.

In its early days, the hospital experienced no identity problems. The neighborhood surrounding it was stable and well to do, supporting the hospital with dollars and patronage in times of medical need. The hospital even had a reputation for treating celebrities and sports stars. Perhaps because of this early history and the fact that St. Luke's is private (unlike S.F. General, which is county-operated), it is not generally known that Medi-Cal and Medicare are accepted here.

St. Luke's would like to see itself as a community hospital, and community outreach is an integral part of its services. Recognizing that the immediate neighborhood is largely Hispanic, Dr. Snyder and many other staff members speak Spanish. "It is not a requirement," he says, "but important when one-third of the patients speak Spanish." The surrounding neighborhoods are also home to a large number of young professionals.

The hospital provides special education programs ranging from childbirth preparation and parenting classes to general health screening and courses for seniors in administering medication. There is also a free neighborhood clinic for people with outpatient medical needs who have no doctor. Meeting rooms are also available for community groups.

As *Voice* reporter Laura Castleberry, who had a cut above her eye "beautifully" stitched by Dr. Snyder after a neighbor reminded her the hospital was just blocks away, said, "Perhaps St. Luke's should consider painting the building red—to remind us this facility is there."

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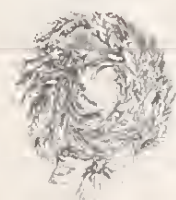


Illustration by Jane Russell

We're on Hold For December

It's time for the word-weary staff of the *Noe Valley Voice* to turn on the tape and take the second of our bi-annual vacations. We will be "unable to come to the phone" during the month of December, so please leave your comments or news flashes on the machine (821-3324). Assuming we regain our voice after New Year's, we'll come back to the office in January to start work on our February 1985 issue.

You'll be back with us too, we hope—contributing your two cents to what has been called the "Best in Homegrown Journalese" without reliance on drugs or respirators or other extraordinary life-prolonging measures.

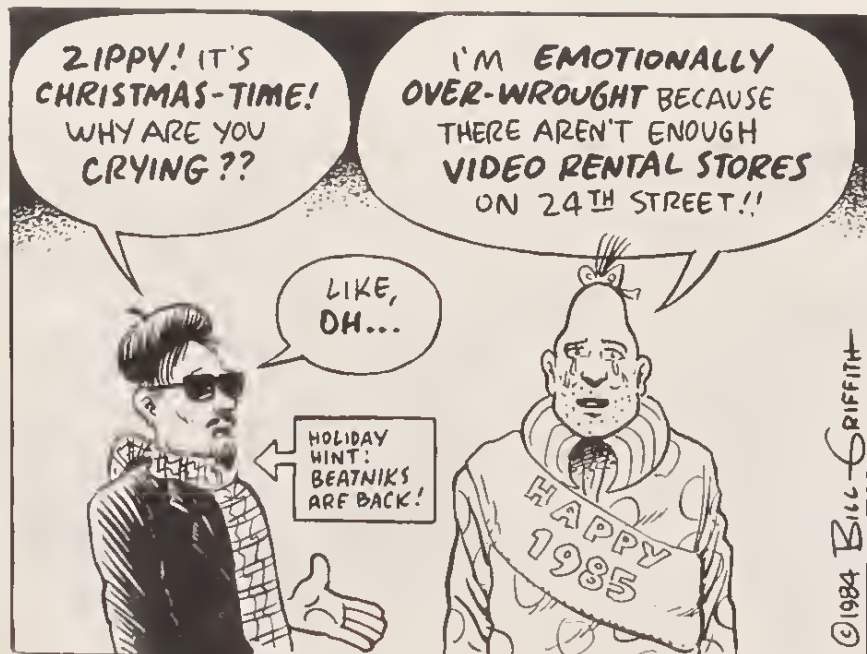
For those of you who are editorial or calendar contributors, your next deadline is Jan. 15. If you're a display or classified advertiser, you should get in touch with ad manager Steve Steinberg (239-1114) by Jan. 20.

With your continued support, we'll return from our vacation refreshed and ready to launch into a serious investigation of the *real* people and issues of our neighborhood. Yes, there are still some left.

Thank you and, oh yes, don't forget to wait for the beep. ☐

Our Mistake

The *Voice* apologizes for giving the impression in a story about neighborhood bars two months ago that Churchill's pub, at 455 Clement St., was up for sale. The bar was not then, nor has ever been, on the market.



Strike Splits Staff at Miz Brown's

By Erik Holland

On Sept. 1, the members of Local 2 walked out of their restaurants and bars and went on strike. The strike is now entering its fourth month, and impatient restaurant owners pace their quiet dining rooms while striking employees wash their cars on the picket lines outside.

How is the strike affecting the neighborhood restaurant? Noe Valley "proper" has been spared a role in the conflict, since none of the local eateries has had a walkout. However, just down the hill, on Mission Street near 22nd, lies a battlefield in microcosm.

Miz Brown's, a large, moderately priced restaurant in business at 2565 Mission St. for 30 years, was one of the first of the union's 37 selected targets in the strike. Voice reporter Erik Holland, curious to find out the personal reasons behind the public stance—on both sides—spent a day at Miz Brown's last month. Here's what he learned.

As I walked into Miz Brown's restaurant, past the striking employees chowing down on notoriously non-union McDonald's hamburgers outside, I thought, oh boy, this story could get complicated. Things are never as cut and dried as they seem.

Ann Thierry, general manager of all three of the city's Miz Brown's restaurants, was sitting at the counter, waiting. She offered me a cup of coffee and led me to a booth. Then she started talking.

"We've been in business 30 years, and we've been a union house all that time. The new restaurants that are springing up are all non-union. Out of 3,000 restaurants in the city, 300 are union.

"That's okay, I could care less," she said as she leaned forward to put out her cigarette. "But it's a known fact that the [union] restaurants aren't making it. The last raise ate away at us."

"Local 2 employees are the highest paid in the nation. It's the customers that pay these people. My bacon and eggs are \$4.75!

"We pay \$155 a month per employee for health and welfare. A lot of people get one paycheck in their pocket and disappear. If I'm going to plunk down \$155 for you, I want to know that you're going to stay! Prior to the strike, all my employees had worked here five years. Eleven people have resigned from the union.

"The people who walked out on me have lost more than a job," she said regretfully, pressing her fingers into her palm. "I know their birthdays, I know what kind of cars they drive, I know what rent they pay. It's not just a job they've lost, they've lost a good friend!"



Photos by Joel Abramson

Ann Thierry, general manager of Miz Brown's on Mission Street, feels that the Hotel and Restaurant Employees and Bartenders Union has interfered with the friendly, communicative relationship she and her employees had before the strike.

She paused to ask if I'd like another cup of coffee. I refused on the grounds that my nerves couldn't take it.

"It's decaffeinated. My nerves are shot, too. I am the cook here now—work seven days a week unless I take a day off for the 49ers game." The coffee came, hot and steaming.

"My normal job here is general manager. I wear high heels and a dress. I'm telling you, Erik, we are just asking for relief! I'll be glad to show a profit and loss statement anytime!"

I asked her how much the employees at Miz Brown's presently made.

"Well, a waitress makes \$40 a shift, plus food and uniforms [and tips]. Dishwashers make \$50. The head cook makes \$74. That's for eight hours."

But, returning to the main source of her frustration, Thierry said, "I want my workers to be happy! What boss—even some s.o.b.—is going to treat his workers badly? If he makes money, they make money!"

She admitted she could be a little demanding of her employees. "I'm a Virgo. I want my customers to get good service." But "I treat all of my employees equally. The head cook in a restaurant is king, but he ain't nothing without the dishwasher.

"My people told me when they walked out on the street, 'It ain't nothing against you, Ann. The union said we had to walk.'"

Thierry shook her head slowly. "My people don't know why they're out there! I went out and asked them, 'Are you happy here?' They said yes. 'Have I been good to you?' They said yes. 'Have I ever cheated you?' They said no. 'Have

I ever lied to you?' They said no. 'Then explain to me what you're doing out there!'

"I'm telling you, Erik, and I swear this is true, I went out there on another day and talked to a girl—she wasn't one of mine—who said, 'We're out here to protect our seniority.'"

"What does that mean?" I asked.

"She said, 'I don't know.'"

"You're fighting for something you don't understand?" "Yes," she said.

I wondered how Miz Brown's was faring during the strike. "This is a neighborhood restaurant in a blue collar neighborhood. Our business is down to 25 percent of the usual.

"But I don't need the union to tell me how to run my shop. I use two bartenders in my shop. One bartender works four days a week. Three years ago I asked him if he would like to be a cashier and work another day a week. He said no. I said, 'That's okay. It's strictly voluntary here.'"

"So I had another young guy, from El Salvador, who worked four days a week as a dishwasher. I said to him, 'It's about time you started doing more with your life here (in the U.S.). Would you like to learn how to run the cash register?' He agreed and I taught him how. Now he's a waiter and he makes more than the owner of the restaurant!

"Now the union wouldn't have allowed me to do that if they'd known about it."

Currently on my third cup of decaf, I asked Thierry what she thought was a "livable wage."

"Well, it depends. Some people don't really want to improve their situation. But if people want to work, they can make it. Every cook here was once a dishwasher. You've got to want to improve yourself. Isn't that what life is all about?"

Raul Fernandez was leaning against the building facade, exchanging jovial comments with Mission Street passersby, when I walked outside. Fernandez has worked at Miz Brown's for four years, supporting his disabled father and himself while also attending school at City College.

I asked him why he was out on strike.

"Well, we want an increase in salary. Under [management's proposed] contract, employees will get 50 percent less. They want to cut seniority out. They want to raise the number of hours worked to qualify for health and welfare benefits from 21 to 28. I work at night, and Miz Brown's is starting to close early at night. I wouldn't qualify under the new rules

for health benefits."

"What kind of a place is Miz Brown's to work?"

"Oh, it's a nice place to work," he answered. "The management is not bad, not a big hassle. You work, you do your job, everybody's happy."

"Then why are you out here?"

"Because, well, I'm from El Salvador, and I've seen things down there that I wouldn't want to see happen here. In El Salvador you do what the boss tells you. If he says, 'Kneel down and pull your pants down,' you do it."

"Miz Brown's is a nice place to work," he reiterated. "I'm not just thinking about myself. I'm thinking about the other restaurants, the class A restaurants. They don't give a shit. President Lamb [the president of Local 2] should not have pulled us out one restaurant at a time."

"The GGNRA [restaurant association] wants to start paying new employees 40 percent less than union scale to start. Who's to say that they all wouldn't get fired after six months on the job and then they'd hire new employees."

"Do you think Miz Brown's would do that to you?" I asked.

"I don't know. They've fired two people in the four years since I've worked here. I don't think that that would happen here, to me or the other workers."

"All we want is the same old contract we had. I pay \$800 a month in rent, and I have a car so big, the gas station owner starts laughin', man. 'You coming back, man?' he says."

I noticed that Fernandez had a black eye. "Oh, that's from work. I've burned my arm, too." He showed me an ugly welt on his left arm. "Some guy wasn't looking at what he was doing and spilled a pot of mashed potatoes all over me. I'm not going to sue them. If I sued them, do you think they'd be hugging and kissing me when I went back to work? They've been good to me. I make \$1,300 a month as a cook."

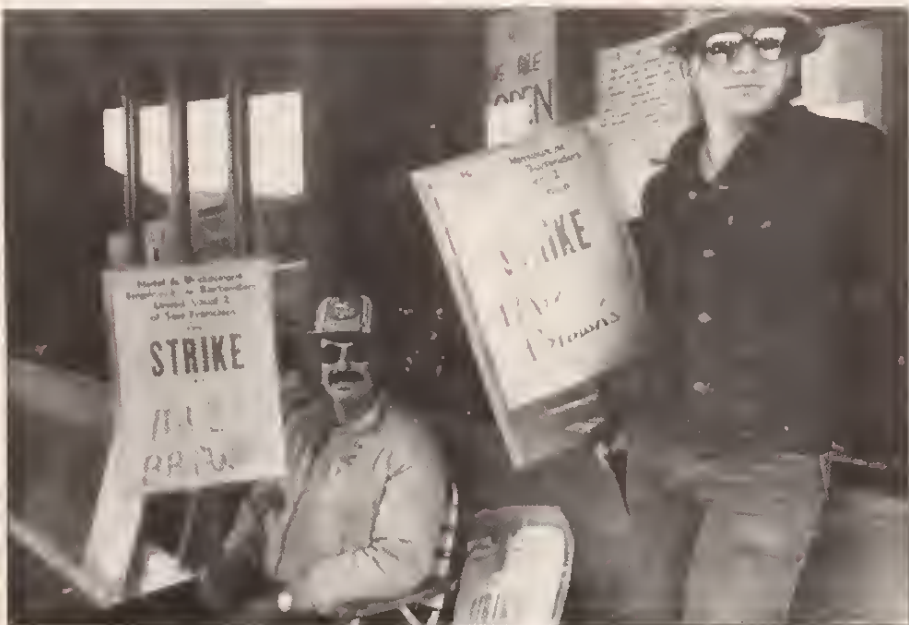
"How did you get this job?" I asked.

"I never applied for this job. My father and two cousins were working here, and Ann had an opening for a dishwasher. I was working at Pioneer Fried Chicken at the time."

"So I came in after school and talked to Ann, and she started me out. I like her. She's friendly (sometimes)."

"I'm going to graduate with a degree in computer science," he volunteered. "In America, if you put yourself to it, you can make it!" But sometimes you have to serve a principle and look beyond your own workplace.

I was impressed. Fernandez made a



Pickets in front of Miz Brown's are less concerned with protesting conditions at the restaurant than with supporting their union in a three-month-old citywide strike action.

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Noe Valley Waits for Santa Claus

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Urban Forest will join forces with the residents of Clipper Street (and anyone else who'd like to join in) to plant 36 trees on Clipper from Castro to Church, and then move on to the 3800 block of 26th Street.

The Friends of the Urban Forest, a non-profit organization which since its inception in 1981 has planted trees in nearly every San Francisco neighborhood, have also held group plantings in Noe Valley on Chattanooga, Jersey, Duncan, 23rd and 29th Streets. After the ficus (an Indian laurel fig) and Bailey's acacias have found their new homes on Clipper Street, the count of trees planted by the Friends will have reached 3,000.

For more information on the Clipper Street planting or on how you can organize a group tree planting, contact the Friends of the Urban Forest at 543-3000 or stop by their office at 512 Second St.

So, we'll see you there at 8 a.m., dig?

A Star Queen is Reborn

For the seventh consecutive season, Noe Valley's merchant of the mystical, Star Magic, has succeeded in booking the hottest holiday act in the Milky Way for its 24th Street store. From the far reaches of the Andromeda galaxy, the Star Queen, a celestial being of the highest order, returns to Earth to realize the dreams and wishes of all those who believe in the power of believing.

The Voice was able to contact Crystalia, as the Star Queen is affectionately known, via satellite for the following brief interview:

Voice: Where do you see yourself in the international arena, with competitors such as Santa Claus, Rudolph and the Grinch?

Queen: I don't work on such a physi-

cal level as Santa Claus does, by bringing gifts. What I do is bring back believing in one's own dreams and wishes.

Voice: Do you visit all children and adults, or must your beneficiaries meet certain criteria, such as being nice as opposed to naughty?

Queen: What they need to do is believe, above anything else. Even if their wish seems impossible, if they can see it inside themselves, then I can transform it into reality. Before they can believe in me, they must believe in themselves.

Voice: Will you visit any area, or must you deem it "sincere" first, like the Great Pumpkin?

Queen: Out of the whole galaxy, Earth has a very special quality. The interest people have to love one another shows a belief in a higher order. And Noe Valley has always been like a beacon to me. The warmth and friendliness of the neighborhood makes it a high vibrational point and contributes to my power here.

Voice: Can your fans reach you in any way, such as in the way Santa Claus can be reached by simply addressing a letter to the North Pole and dropping it in the mailbox?

Queen: They can come into Star Magic, or they can formulate their wishes very clearly and repeat them silently to themselves and believe in them. In that way, they will reach me and I will realize their dream.

Voice: Have you any special message to impart to our readers?

Queen: You must believe in, love, and have compassion for yourself. If it is first within, then you can exude it to those around you. That is the ultimate peace and harmony we are all searching for.

The Star Queen will crystallize at Star Magic, 4026 24th St., from Dec. 3 to 24, Mondays, Wednesdays and Fridays, from 2 to 5 p.m.

Christmas at the Churches

The Noe Valley Ministry, at 1021 Sanchez St., will play host to an overwhelming cast of entertainers and events this holiday season. All are welcome, of course, to all events and worship services. The following is just a sampling.

The Parnassus Puppets will perform a special Christmas show for children on Sunday, Dec. 16, 1 to 3 p.m. Call for admission price.

Chanukah services will be held on Wednesday, Dec. 19, from 6 to 10 p.m.

On Thursday evening, Dec. 20, Noe Valley residents are invited to join in a traditional Christmas caroling tour of the neighborhood, with an itinerary that includes visits to the homes of the infirm and the elderly. Carolers will meet at the Ministry at 7 p.m. and will end the walk at a congregation member's home for hot cider and cookies.

Golden Bough, a folk group specializing in traditional music with roots in Celtic, Scandinavian and American music, returns to the Ministry for their second annual Christmas show on Saturday, Dec. 22, 8:15 p.m. The group will perform old world and contemporary carols with a Dickensian flavor. Call for admission price.

On Sunday, Dec. 23, the San Francisco Community Chorus, led by Jodi Burke, will hold a Christmas Sing-along at 7:30 p.m.

On Christmas Eve, a music-filled worship service will take place at 7 p.m. to prepare for the Twelve Days of Christmas. Come help decorate the tree!

On Christmas morning, Rev. Carl Smith will lead a worship service at 10 a.m. Childcare will be available. For more information, contact the Ministry at 282-2317.

Other area churches have a busy

schedule as well. Bethany Methodist Church, 1268 Sanchez St., will present the world premiere of an as yet unnamed Christmas play on Dec. 22 at 7 p.m., free of charge. The public is also welcome to a potluck dinner starting at 6 p.m. Bethany's Advent Choir will be in attendance at Sunday services on Dec. 9, 16 and 23, at 11 a.m. On Christmas Eve there will be a candlelight Lessons and Carols service at 7 p.m.

St. Paul's, on Church between Valley and 29th Streets, will hold a special children's mass on Christmas Eve at 5 p.m. A Vigil Mass will be held the same evening at 8. On Christmas morning, mass will be held at 8, 9:30, 11 a.m. (in Spanish), and 12:30 p.m.

St. Philip's, on Diamond near 24th Street, will hold a midnight mass Christmas Eve as well as masses on Christmas morning at 7:30, 8:45, 10, 11:15 and 12:30.

Holiday Hoopla at the Library

Two seasonal films, "A Christmas Carol" and "The Golden Fish," will be shown Dec. 11 at the Noe Valley Library, 451 Jersey St., for ages 6 and up. Showtime: 3:30 p.m. Admission price: FREE!

The library also invites those 6 and older to come and help decorate their tree, at 3:30 p.m., Dec. 13. Create your own ornaments and take some home with you. What better way to get in the holiday spirit!



Hot mulled wine
and hot buttered rum.



Happy Holidays

Corner of Church and 25th Street

Since 1969 (at least)

Nancy Baker, formerly of the Haight Cafe, invites the neighborhood to
Noe Valley's premiere bar.

Featuring the best tap beer and jukebox,
the grooviest atmosphere in the
Valley, and free popcorn.

826-6250

We serve a variety of beers. Also champagne splits, exotic drinks, and the finest Irish Coffee this side of Fisherman's Wharf.

Hospice Leads Us Gently Into That Good Night

By Annie Stuart

When my mother was dying of cancer, over 10 years ago, the first hospice in the United States was just being formed. Had a hospice been an alternative for her and for us, her death might have been a very different experience.

The intensive, curative treatment—radiation, tests, chemotherapy—which ironically hastened her death, might have been eliminated or lessened. The daily, 30-mile rides to the hospital might have been unnecessary. The jarring call in the middle of the night, which sent us speeding to her bedside, to the foreign, bright lights of the Intensive Care Unit, might never have happened.

Had hospice care been an alternative, she might still have chosen traditional hospital treatment, but the choice at least would have been hers.

The term "hospice," meaning "way station for tired travelers," dates from medieval times. Today, it is a philosophy and program of care for people facing life-threatening illnesses.

Since 1974, over 1,500 hospices have sprung up across the United States, with programs almost as varied as their numbers. In San Francisco, which has been hit especially hard by the AIDS epidemic, the need for specialized home care has increased dramatically over the last few years.

First to respond to this need in the Bay Area was Hospice of San Francisco, which marks its fifth anniversary this month. Based at the S.F. Home Health Service building at 30th near Church, Hospice of San Francisco serves only terminally ill patients with a prognosis of six months or less to live. A multi-disciplinary team of nurses, social workers, home health aides, therapists, counselors and volunteers provide home care services, under the direction of the patient's attending physician. The program also includes short-term in-patient services at Garden Sullivan Hospital.

The focus is on "palliative" or comfort-oriented care rather than curative care.

"We've become very knowledgeable about pain control," says Linda Marietta, Hospice of San Francisco medical director. The five nurses, who are each assigned a six-patient caseload, she says, evaluate each patient's disease progression, looking primarily for signs of symptom control, which usually means pain control.

The three social workers, teamed with the nurses, help the patient to accomplish what they want with the time that's

left. Quality of life is the ultimate goal.

Marietta hopes to overcome some popular misconceptions about hospice care. "A lot of people think hospice is just sitting around, holding hands, and talking about death, but people have to have professional expertise and sensitivity to know when they should be holding the patient's hand," she says, adding, "We're not the grim reaper . . . we laugh a lot, too."

In his one-room apartment in the heart of the Tenderloin, 77-year-old Tom props himself up on the edge of his single bed. His well-lined, weather-worn face tells the tale of 40 years spent at sea as a merchant marine. Asked how many countries he's traveled to, Tom's ready reply is: "Every country that's got a seaport."

Tom's Hospice nurse, Jane Keeley, sits in his lone stuffed chair talking with him about his radiation treatment. It's treatment that's been started to help control the pain, not to cure the lung cancer which has metastasized to his bones.

A Hospice volunteer or attendant occasionally takes him to the hospital for the treatments and picks up his pain medication. All told, Hospice volunteers have put in over 7,000 hours in the last year on care for patients like Tom.

Tom also receives minimal homemaker care—meal preparation and personal care.

His wife died 10 years ago, but he has a lot of friends in his apartment building who look in on him.

"There's hardly been a time when I've visited that someone hasn't come by to see how he was doing," Keeley told me before our visit, one of two or three she makes each week.

Now talk turns to his two-week stay in the hospital last March, before his Hospice care had begun.

"I began to flip my lid," says Tom, recalling the frustration of immobility and machines. "Oh, you've got to have this test, that test, all in one day. I told my doctor they better cut down or I'm gonna check myself out." Tom beams, amused at his own audacity.

Now he's determined to stay out of the hospital as long as he can. "I'm happy as long as I'm in this little place I call home. May not look like much to you," he says to me, looking around at his dresser, TV trays, hot plate and chair, "but I like it."

Before we leave, Keeley checks his blood pressure, listens to his heartbeat ("I think I still have one," Tom jokes), and prepares his medication. As she winds up, Tom turns to me and says, "She's a genius. She looks out for my comfort."

Because of Hospice's commitment to keeping patients at home whenever possible, volunteers and homemakers are sometimes scheduled around the clock. Hospice also offers a 24-hour on-call service, which helps in easing everyone's mind. "Many families have a fear that no one can die at home and still have adequate care," says Marietta.

Aside from longer and more frequent home care visits, Hospice of San Francisco provides instruction about the process of dying and bereavement support for the family.

"We do a lot of teaching about what death looks like," Marietta says. "Sometimes someone can be in their seventies and never have seen anyone die."

They also try to improve communication between patient and family. "It's surprising, but the family and the patient are almost never in agreement about the process of dying," says Marietta, but she



Photo by Tom Wachs

Linda Marietta (left), medical director of Hospice of San Francisco, finds that sensitivity and good humor go hand in hand with clinical knowledge in helping the terminally ill. Jeannee Martin (right) directs the hospice's new project supporting home care for AIDS patients.

adds, "We don't tell them there's a right way to die."

All of this "extra" care for patient and family means that Hospice comes up short each month, needing to raise \$27,000 outside of reimbursement sources to keep its full-service program in operation. Yet even with strong community support (a fund drive raised \$150,000 in August, September and October), Hospice can only meet the needs of about six percent of the population who could use the service, according to Marietta.

Hospice of San Francisco began a new program of specialized home care for AIDS patients in October, funded with a grant from the city. Established in cooperation with the Shanti Project and Coming Home, a volunteer group dedicated to home care for gay men and lesbians, the program immediately reached its full capacity of 18 patients. The number of Acquired Immune Deficiency Syndrome cases continues to double every six months.

"Care in the home is not only an acceptable alternative for the patient, but is less expensive than hospital care and can help relieve the pressure on the city's AIDS unit at S.F. General Hospital," says Program Director Jeannee Martin.

Martin is hopeful that a new contract, with supplemental funding, will be granted. This would allow care for 36 patients a day, instead of 18. Currently, there is a waiting list of 10 patients on any given day, Martin explained.

This program is not just for patients in terminal stages, but for patients who are opting for home care or symptom control instead of aggressive, curative treatment.

The intensive homemaker or attendant

care, only half of which is being paid for through the current city contract, is an even greater need among AIDS patients, who frequently lack the support of traditional nuclear families or primary care providers.

Hal, 33, is a good example. His family lives in Michigan. He has no lover and lives alone.

Hal, who was diagnosed with AIDS in April, has pneumocystis pneumonia carinii, one of the two major diseases that afflict AIDS patients.

Now he's back in the hospital for the fourth or fifth time, but he's more than ready to go back to the Hospice home care he was receiving before his hospitalization—visits from a nurse, social worker and attendants who helped him with cleaning, cooking and taking care of bills.

He still receives Hospice visits in the hospital, but the hospital regimen is beginning to wear on him. "Every time it's the same thing all over again, the same tests all over again," says Hal, in a slow, tired voice. "Someone comes in for blood, and then another one comes in a little bit later to get blood, too."

Hal's main complaint, though, is that he can't get warm enough and he can't get them to turn the heat up in the hospital.

"I've got a plan," he says. "When I get out of here, I'm going to go around to the bars to get blankets donated . . . and then they can put the blankets in deposit boxes for Hospice."

Though his public crusade would have to wait a while, it wasn't long before Hal's private wish was granted. A few days after we spoke, an electric blanket appeared at the end of his bed—a gift from his friends at Hospice of San Francisco. □

Taking Sides At Miz Brown's

Continued from Page 3

lot of sense.

It seemed sad, though, that these two hard-driving, work ethic oriented people, Ann Thierry and Raul Fernandez, found themselves on opposite sides of the picket line in this strike. They had more in common than not.

I left the restaurant late in the day. As I looked back, I saw Thierry's hair reflecting the warm interior light of the empty restaurant like an Edward Hopper painting. Fernandez was standing outside in the blue dusk, chattering briskly with a neighborhood friend.

Five days later, I called Barbara Lewis, publicist for Local 2 of the Hotel and Restaurant Workers and Bartenders Union. "We negotiated all day," she said. □

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Walter Locker: A Neighborhood Gem

Continued from Page 1

ulars who've sampled Locker's cocktail shrimp drops and Mandarin chicken wings, he's a gourmet cook. And according to John McCaffrey, recently retired bartender and a friend of 20 years, "They all really rave about his coleslaw."

By friends and strangers alike, Locker is remembered for his tasty jalapeno and tomato jellies and exotic pickled garlic and zucchini. His only problem when it comes to making fancy preserves is finding the jars to store them in. "I have a hard time getting girls to have babies so I can get enough Gerber bottles to put up all my jellies." Maybe some of you new mothers out there might be interested in making an exchange. Locker also cooks up delicious relishes and sauces and has his own herb and vegetable garden.

Besides being a culinary artist, Locker is a self-confessed rock hound. In 1968 he went on a camping trip with the San Francisco Gem and Mineral Society. He

enjoyed it so much that he became a member and has been hooked on stones ever since.

Through years of devotion to his craft, Locker has become a highly skilled gemologist and lapidary, an expert in the art of cutting, polishing and engraving precious stones. He recently gave John McCaffrey a retirement present—a gold-plated, horseshoe belt buckle inlaid with green malachite from Zaire, Africa—that is a beautiful piece of craftsmanship by anyone's standards.

In order to do all his rock work at home, Locker has converted his kitchen into a workshop, with all the necessary equipment and tools close at hand. His collection of rocks and fossils (many dating back millions of years), delicate hand-carved heads and intricately designed pieces of lapidary work is so enormous that one entire wall of his apartment is filled with built-in glass display shelves.

One curiosity on the shelves is a 4 million-year-old specimen of wolf dung.

Locker, who loves to joke and is constantly coming out with one-liners, takes great delight in handing this rare specimen to "the ladies" and watching their reaction when they find out what they are holding. "They always rush to the bathroom to wash their hands," he says, laughing. Locker's next rock project is an ambitious one. He has a 400-pound piece of jade he wants to chop up.

Although Locker has always dabbled in photography—he was the typical proud father snapping pictures of two adorable daughters—he didn't take it seriously until about 10 years ago. That's when his friend Bill Teas, a professional photographer, began going along on Locker's field trips to look for rocks.

Like Locker, Teas caught the fever and wanted to learn more about rocks. He made Locker an offer: he would teach Locker about photography if Locker would teach him about rocks. A deal was made, and now a decade later, the non-rock filled walls of Locker's apartment are covered with photographs of nature scenes, camping buddies and close friends.

Locker's personal favorite is one that he calls "The Boys," depicting a group of bulls refreshing themselves in a pond with green, grassy hills and a clear blue sky in the background.

Locker keeps all his photographs in a desk in his spare bedroom where he does his canning and pickling. All are filed in separate envelopes according to subject, such as lakes, streams, flowers and old mines. He's working on a collection of old bams now and his next project is going to old mailboxes. It's not surprising, therefore, that when asked if he'd like to travel and see more of the world, Locker responded, "I don't care a thing about seeing the rest of the world. I just want to see the rest of California—take the back roads. There's so much beauty to be found all around, right here."

Perhaps it's these same strong feelings which have led Locker to become an avid student of the history of Noe Valley and the Bay Area. He is full of all kinds of fascinating bits of information. Did you know that there were once two working gold mines in the area, one at the end of 30th Street and one in Glen Canyon?

And were you aware that there used to be a stream that ran right down Jersey Street? And that Locker's very own home away from home, The Peaks, used to be a horse stable? But this is just a sampling. Locker's specialty is the old cable car and electric railway routes. He knows them all. That's why when any of Locker's friends need to know directions, they don't consult a map—they just ask him.

Before Locker began his retirement five years ago, he worked as a salesman for Hans Levy at Lion's Notions, a sew-

ing supplies business, for 27 years. This association was not only a long one, but a rewarding one for both Levy and Locker. Instead of the customary gold watch, Levy, knowing Locker's great love of the outdoors, presented Locker with a new van as his retirement gift. In the van is a gold plaque that reads, "To Walter, for your outstanding and dedicated services. The Levys."

This mutual respect and friendship still continues. "He [Locker] was my first employee," says Levy, "very, very loyal and hard-working. You couldn't find a better employee. We miss him, but he still comes by about once a month for a visit."

And every year since Locker's retirement, Levy supplies the materials and Locker makes Christmas gifts for all the sales staff and long-time customers. This year he's making jade button tie tacks for the salespeople and 500 gemstone thimbles for the customers. Asked how long it would take to complete this monumental task, Locker replied, "Oh, I can do 500 in about a week," even though every thimble must be filed in half by hand.

How does he find the time? For one thing, he gets an early start. Locker begins his day at 5 a.m. He usually spends an hour or so reading recipes from old European cookbooks of the 1800s before going out for a two- or three-mile walk around the neighborhood.

The friends he runs into on these excursions can't say enough about Noe Valley's "Renaissance Man," as Reno Wade, a friend of 15 years, calls him. "He talks on every subject in the world. He's always lending a helping hand to everybody and cooking for all the parties."

"He's quite a ladies' man," adds McCaffrey. "He's in his glory when he has a drink in his hand and a woman on either side. I don't think Walter feels his age. He thinks young and he likes to be around people—old and young. He's very fair and a very, very warm-hearted caring gentleman."

And 24th Street's Dr. Michael McFadden, who has known Locker as a patient and friend for over 15 years, says, "I wish my patients were all like him. He's the ideal retired person. He keeps himself busy with his hobbies and cooking. He's very jovial, always so full of life, jumping up and down."

McFadden seems to speak for everyone when he says, "It's very seldom you meet somebody who's never been disliked or criticized. Those are rare gems and he's one of them."

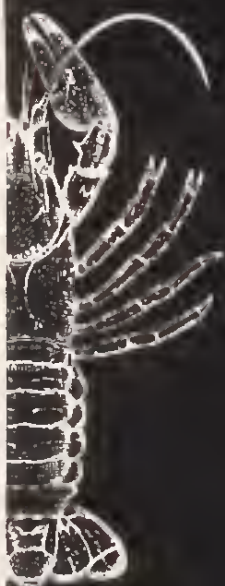
And what does Walter Locker have to say about himself? "I'm free and I fly like a bird." Well, who would doubt it? □



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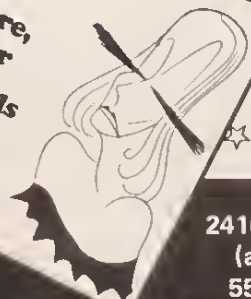
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— Give My Regards to the Mission — New 'Theatre Row' Thrives

By Murry Paskin

The last few years have seen theater in San Francisco grow by leaps and bounds. The downtown area continues to harbor a fleet of established theaters, while the neighborhoods have afforded a haven for more daring experimental work, the kind of theater that goes beyond the notion of "strictly entertainment." One neighborhood in particular—on and around 16th Street in the Mission—has experienced somewhat of a cultural explosion. In the last decade, it's become a veritable beehive of alternative theater activity.

Along with an influx of experimental artists, the Mission's "theater row" has welcomed the arrival of a new kind of entrepreneur—the "presenter." The presenter is described by Theatre Artaud, one of the most prominent of the new breed of theaters, as a cross between a producer and a renter. Rather than merely offering a real estate relationship, the presenter provides support for and nourishes a particular artistic endeavor or ensemble. In this sense, the presenter is more intimately connected to the creative process. Not all theaters are presenters, and some function in various producer or renter roles at different times.

Last month's *Voice* featured a look at one of the newest's "presenters" on 16th Street, the Eureka Theatre Company. Now we'd like to give a brief description of eight other theaters in the area, all thriving on the new innovative spirit of performance art in San Francisco.

The New Performance Gallery 3153 17th St. (near Shotwell)

Since 1982, the New Performance Gallery has distinguished itself as a presenter of some of the finest and most innovative work in modern dance.

While the group's foundation is and always will be dance, the Gallery has also expanded its focus to encompass a cross-disciplinary approach, or non-traditional performance work. An effort has been made to find, and even stimulate, performers who are interested in mixing up the artistic elements or extending the boundaries of their particular discipline. For lack of a specific category, this new fusion has been termed "collaboration." As a result, the delineation between theater, dance and other arts has begun to break down.

To this end, the New Performance Gallery offers three kinds of programs: "American Inroads," a series that brings together established collaborative and other innovative performing artists from

all over the country; "Late Night at the Loft" presentations of experimental work by young performers; and a program for those wishing to rent the main space when it is not being used by "American Inroads." The loft, located above the main theater, is provided rent-free to worthy artists, who also receive the box office receipts from their performances.

Theatre Artaud, Project Artaud 450 Florida St. (near 17th)

Theatre Artaud has been in existence since 1972, but just last year established itself as a non-profit corporation. The board of directors, many of whom are long-time residents of Project Artaud (the building), hired William B. Cook as director of the theater in the spring of 1984. This began the solidifying of a vision that heretofore had been loose and somewhat helter-skelter.

Theatre Artaud has always been home to those performers who take risks, who go beyond the traditional in presenting new ideas in form and content. Now, with the addition of a more structured organization and plans for renovation of its huge warehouse space, the theater will have the means to accommodate an even greater degree of experimentation and a variety of production styles.

As presenters, the members of Theatre Artaud not only afford an exciting venue for Bay Area companies, but hope to provide a performing space for companies from Europe and other parts of the U.S.

Theatre Rhinoceros 2926 16th St. (near Capp)

Theatre Rhinoceros is one of the leading gay and lesbian theaters, not only in San Francisco, but throughout the country.

Founded in 1977, the theater opened at its present address on 16th Street in 1981. A producing organization, Theatre Rhinoceros focuses on plays that reflect gay and lesbian lifestyles and strives to broaden people's views about that community.

The organization operates two theaters in the same building. The main stage, although presenting exclusively gay and lesbian material, speaks to a wider and more mature audience. "Studio Rhino," the second theater, does more daring and experimental work. This space is also rented to outside groups.

In describing Theatre Rhinoceros, Marketing Director Paul Caccotti cautions that "their policy is not gay theater, but good theater that deals with gay issues."



Photos by Charles Kennard

Bill Cook has been brought in as director of Theatre Artaud to help sustain what has been one of the city's most innovative dramatic venues.

The Victoria Theatre 2961 16th St. (near Capp)

Of all the new theaters in the Mission, the Victoria is the most traditional in appearance. As opposed to the others, which were converted from lofts, warehouses, basements and storefronts, the Victoria was built as a theater and is part of San Francisco's cultural heritage. In the past, it was a burlesque house, and in 1980 it took on its present character. Part of its charm is its old-fashioned look. It has a high, box-type proscenium stage, a balcony and colorful Victorian embellishments.

The Victoria rents to a number of groups and production companies. For the past few years, the San Francisco Mime Troupe, presenting its unique blend of musical comedy and political commentary, has performed its indoor productions there. The Victoria also houses a group of its own called the Theatre Guild of San Francisco, which performs new American plays and contemporary classics two or three times a year.

Studio Eremos, Project Artaud 401 Alameda St.

Founded in 1973 by people involved in media, visuals, technology and dance, Studio Eremos naturally tries to explore the blending of these disciplines. In contrast to the New Performance Gallery, whose vision it shares, Studio Eremos is a fairly small grassroots operation that tends to present the work of young and not yet established playwrights and performers. Because other activities contribute to its financial support, the studio can afford to charge minimal fees. In addition, it offers the kind of technical support that unknown performers usually can't afford.

Valencia Rose 766 Valencia St. (near 18th)

In the three years since it opened, Valencia Rose has become known for its cabaret style theater and gay comedy showcases. But it is certainly not limited to these two identities. The cafe/theater also features straight comics and more traditional dramatic presentations.

Valencia Rose is owned, operated and staffed by gay people who have a strong commitment to presenting non-sexist and non-racist material. The atmosphere is warm and congenial, and non-alcohol drinks and desserts are served before the show and during intermission.

Centerspace, Project Artaud 2940 Mariposa St.

A compact space seating 60, Centerspace caters mainly to contemporary dance and performance art. Although the space is available on a rental basis, it is the home of two resident dance companies, those of Christopher Beck and Gary Palmer.

It also produces an "Open Stage" series, which is sort of an avant-garde vaudeville show featuring dance, theater, performance art, music and poetry.

Sixteenth Note 3160 16th St. (at Albion)

Situated in the storefront formerly occupied by the Compound, the Sixteenth Note is a new nightclub that features videos, jazz, comedy and dancing, as well as dramatic performances. Peter Vincent, who is in charge of Thursday's "theater night," plans to show some traditional theater, but will stress the experimental and innovative in performance art and cabaret. Since it's newly formed, however, the club's eventual direction is open-ended. If response to theater night is good, performances may be extended to the weekend. □



Boundaries between theater, dance, and other arts break down at the New Performance Gallery, before which stands Publicity Director Pam Flash.



Theatre Rhinoceros, which focuses on plays with gay and lesbian themes, has expanded to include a busy five-person staff, shown here, and two performance stages.



Located in a former punk compound, the Sixteenth Note has recently established a tasty rotation of theater, jazz, video, comedy, dancing and art exhibition.



The Victoria Theatre, across 16th Street from the Rhinoceros, rents its comfortable, old-fashioned space to several groups and produces the Theatre Guild, whose "Little Foxes" runs through Dec. 16.



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Library's Latest Leader

After a year without a steady children's librarian, the Noe Valley Library proudly presents Debby Jeffery in that role. Jeffery, 33 and a resident of Potrero Hill, booked it over from the Main Library, where she had appeared for the last 2½ years.

Her plans for the Children's Department include a monthly film program, crafts, pre-school story times, and an infant/toddler lap sit, where parental participation is encouraged for song and story sharing. "They'll all have to sing," says Jeffery.

"I'm really happy to be working in Noe Valley. I've been glad to meet all the people, and hope some more are planning on coming in." A Dec. 13 Christmas tree ornament-making workshop might be the perfect time to meet the new librarian. Contact the library at 285-2788 if you wish to be put on the children's program mailing list.

Staying Busy

If you're over 55 and don't feel like slowing down, you can get information about local programs and agencies that specialize in finding employment for older workers. Call the S.F. Department of Public Health's Office of Senior Information, Referral and Health Promotion at 626-1033 for leads on both part- and full-time jobs.

Delivery Special

Your mouth is watering for pizza, and you're anxious to order, but you can't remember the name of the closest parlor. Or you want to get several bottle of chianti to accompany the spicy pies, and you're too cozy to go out for them. Or you want someone to clean the duds you mugged up the last time you had a pizza party.

Well, as of the New Year, your fingers won't need to take such long, tortuous walks through the yellow pages, thanks to the Delivery Directory, a new free listing of goods and services by business category and neighborhood.

The brainchild of photographer John Super and three creative colleagues, the Directory will list only those entrepreneurs who take phone orders. The book itself will be delivered to every home and apartment in the city in January. If you can't wait to know more, call Super at 824-5531.

Parking Progress

For those of you who spend your lunch hours on 24th Street, gulping your food and dashing through stores because the parking meter expires in eight seconds, relief is at hand.

Elizabeth and Jersey Streets will now be available for parking every day between the hours of 12 and 2 p.m. The Noe Valley Merchants Association, with support from Friends of Noe Valley, succeeded last month in expediting an ordinance that changed the street cleaning times of those streets from 12-2 p.m. to 9-11 a.m. on Tuesdays and Fridays. Slated next for the change are 23rd and 25th Streets.

Although the Street Cleaning Commission is in the process of revamping its schedules across the city, the Merchants, aided by a community-wide letter campaign, were able to speed up the action.

By the way, the Merchants Association will hold its annual elections this month, and although only members may vote, the meeting is open to the public. Call John Gianaras, association president, at 824-8000 for date and time.

SHORT TAKES



Photo by Joel Abramson

Gray Panthers Lillian Kiskaddon (left) and Miriam Blaustein (center) found their way into the hearts of young and old alike as they served up samples from their *Cheap and Nutritious—and Delicious* cookbook at Gibraltar Savings last month.

Class Art

Kids at the School of the Arts up on Diamond Heights are hanging out this year with seven of the Bay Area's most exciting creative talents as part of the city's Artist-in-Residence program.

Last month, for example, producer/director Stephen Drewes directed a student play at the One-Act Theatre. Meanwhile, nationally known drummer and Noe Valley resident Eddie Marshall has been working with the student jazz band; Hassan Al Falak and Elvia Marta are teaching dance fundamentals; Alan Schackne, formerly of the S.F. Symphony, is coaching student woodwind ensembles; and painter Marian Galezenski and ceramacist Skip Esquidero are imparting their visual/manual skills.

Under the leadership of celebrated sculptor and Castro Street homesteader Ruth Asawa, the program also provides performances and master classes at its base of operations in McAteer High School. You can find out more about the program and the School of the Arts by calling Ann Wettrich at 648-7080.

Tutor Training

Pathways-to-English is leading volunteers towards public school students new to the English tongue, and you're invited to join this team of tutors. You'll need no special skills or degrees, just participation in a three-day training program beginning Dec. 4 at Douglas Alternative School, 4235 19th St. Phone Sandra Treacy of the S.F. Unified School District at 864-4223 for more information.

Under the Tree

Once that generous holiday spirit comes upon you, don't forget to drop off a present for a needy senior at P.O. Plus, 2966 Diamond St., across from the Glen Park BART station. All gifts will be taken to elder patients at the Laguna Honda Hospital during the week before Christmas. Gifts can be placed under the P.O. Plus Christmas tree through Dec. 21. Please wrap your present, indicating whether it's for a man or woman.

Skateboard Dateboard

A crew consisting of skateboard scamps, savants, and sympathizers met recently at the Noe Valley Library to exchange ideas on a proposed skateboard ramp for Douglass Playground, on Douglass near 26th Street.

Design consultants Chuck Turner and Dennis Singer were on hand to get input from neighborhood boarders, *Thrasher* magazine editor Kevin Thatcher, and project coordinator David Neeley in preparation for a hearing Dec. 6 before the city's Recreation and Park Commission.

"We're trying to design something that's satisfying to the kids, that will have play and recreation value, and will incorporate a certain level of safety," said Turner. Turner, working within a budget estimated by Neeley to be "somewhere between several thousand dollars and \$50,000," will not get to skate the ramp himself. "I am sorely tempted to, but my wife won't let me."

If all goes well, the new ramp will encompass "safety, durability and challenge for the skateboarders," said Neeley, who, in concert with the Friends of Noe Valley, has been working on the project for over a year. "The kids are flexible, and so is Mr. Thatcher, to either an above-ground or below-ground ramp."

If you'd like to help grease the wheels of this venture, contribute to the design effort, or attend the public hearing, contact Neely at 772-6078 for details.

Art Glass

The low, clear light of winter will be shining through a beautiful variety of glass creations as Gallery Sanchez hangs its third annual Glass Cradle of the Sun exhibition, opening Dec. 8 and continuing through Jan. 27.

The upper floor of the Noe Valley Ministry, 1021 Sanchez St., will display stained glass, three-dimensional sculptures, and mixed media heralding the yuletide, the New Year, and life's beauty and good will, promises Gallery co-director Michael Bell. The exhibition is open and free to the public Mondays through Fridays from 2 to 5 p.m., and there's a reception for the Bay Area glass artists represented on Sunday, Dec. 9, from 2 to 4 p.m. You can ring Bell at 558-3463.

What kind of people frame their own pictures?

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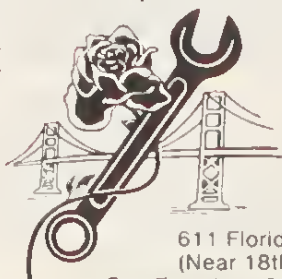
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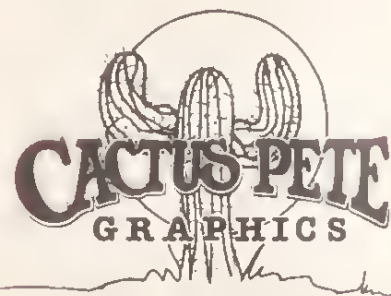
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From Russia With Rock: Misha's Road

By Steve Steinberg

When Misha Yagudin was a young man, growing up in the Soviet republic of Kirgiz, his constant wish was to leave Kirgiz and, indeed, all of Russia and find a new life in the West.

Eleven years ago he got his wish, and, in a scene right out of the recent film *Moscow on the Hudson*, Yagudin came to the United States and founded his own band. If you attended last summer's *Noe Valley Voice* benefit at Finnegan's Wake, you probably remember the musical sounds of Misha's Band, playing a blend of rock 'n' roll and Israeli and Russian folk songs.

The common language of music has eased Yagudin's entry into American society. It has enabled him to meet people and to be accepted. It has also helped to diminish the feeling of being different, a feeling he has always dreaded.

As a Jew in Russia, he spent his childhood and young adulthood fighting that sense of alienation and the stigma imposed upon his heritage. Very early he had come to realize that in Russia "Jewish was supposed to be bad." When he was 5, he came home from school and asked his parents what the epithet "Jew" meant. He felt guilty about his ancestry even though his family had done nothing to foster a Jewish religious or cultural identity in him. (It is forbidden in the Soviet Union to teach religious precepts to children under 16.)

Yagudin recalls a common Russian attitude toward Jews: "Whenever you succeed in life and if you're Jewish, you then do it because [in their view] you know how to bribe people, how to make connections."

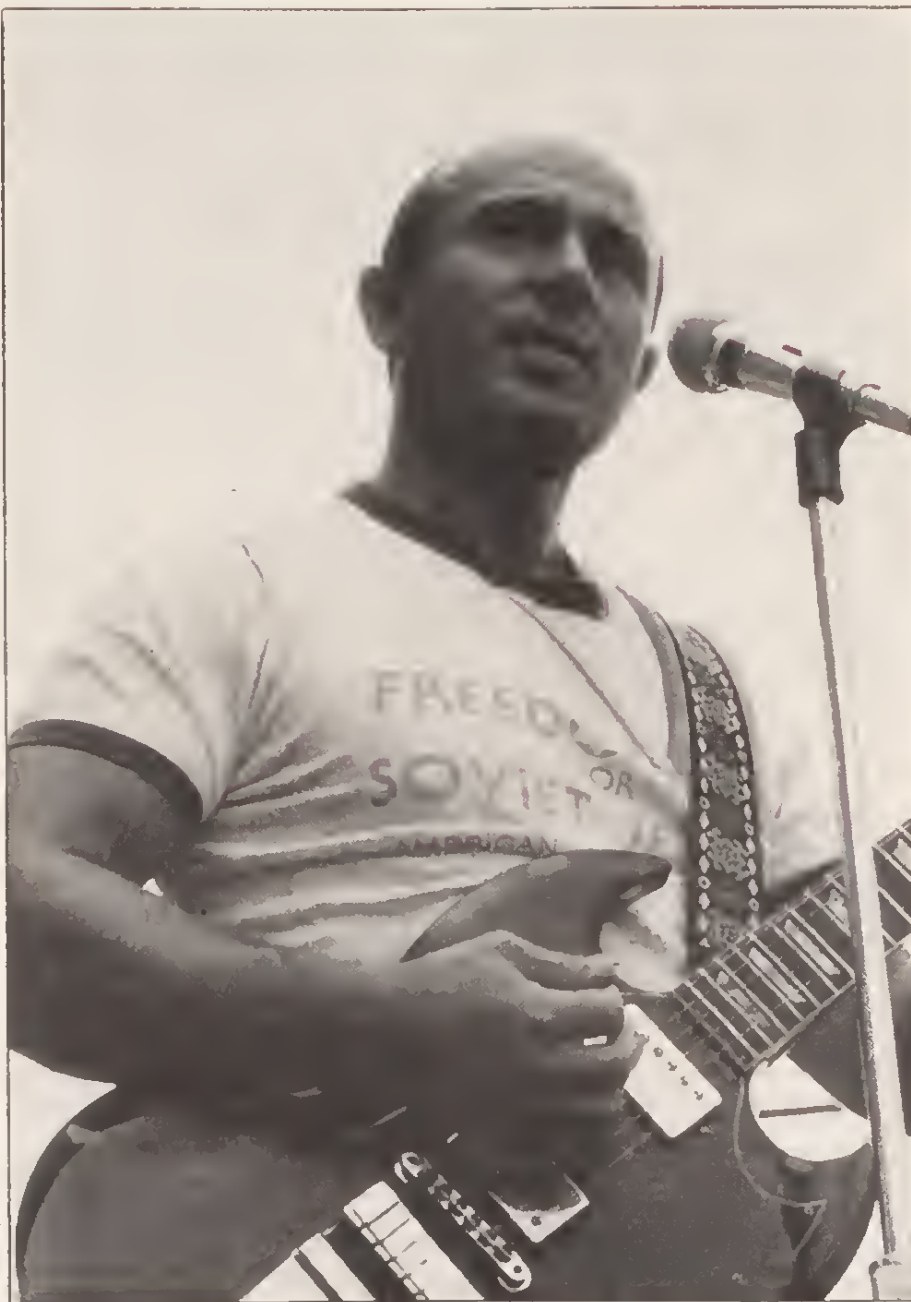
As an adolescent, Yagudin tried to hide his Jewish background, but in the end that proved impossible since all Soviet citizens are issued internal passports listing their "nationality." In the case of Jews, the i.d. card is marked "Jewish." "Nationality" must be listed on most formal documents—a requirement that functions as a means of discrimination, Yagudin maintains.

In reaction to the prejudice all around him, Yagudin began dreaming of leaving Russia for Israel, where he would, he believed, feel equal and accepted.

Leaving Russia had also been his father's life-long dream. As a young man before World War II, Yagudin's father was caught trying to cross the border into Turkey and sentenced to five years in a Siberian labor camp. His father was lucky that the authorities believed his story that he had merely gotten lost near the border. Otherwise, says Yagudin, if they had known he was deliberately trying to leave the motherland, he probably would have been shot. Yagudin hesitates even now, even in America, to tell the true story of his father's attempted escape from Russia, so deep is his fear of the Soviet espionage network.

He says his father's account of life in the Soviet "Gulag" matches the descriptions of agonizing hardship found in the works of exiled Soviet writer Aleksandr Solzhenitsyn. The elder Yagudin did manage to survive the horrors of Soviet prison life and went on to fight in the Soviet army against the Germans during World War II. But he continued to nurture the dream that he would one day find a new homeland.

After the war Yagudin's father moved his family from their home in White Russia to the republic of Kirgiz, in the southern part of the country. His father, an engineer, hoped for better employment opportunities in the still developing, predominantly Moslem republic. He also desired a warmer climate and hoped the population would be less hostile



Misha Yagudin's long, hop-scotch journey from the Soviet Union to Noe Valley meant both an escape from anti-Semitic repression and the newfound freedom to rock and roll.

toward Jews than were White Russians.

Although Yagudin's father held a responsible position for 35 years in a Kirgizian agricultural machinery plant, the family continued to live much the same as everyone else. Yagudin notes that in the Soviet Union a menial job often pays more than one requiring an education. Yagudin's father also resisted pressure to join the Communist Party, the common road to material success.

Yagudin attended elementary school in Kirgiz and then, at his father's suggestion, studied electrical engineering at a technical school. After graduation, he worked as an electrical technician, but he soon realized that this type of work did not suit his personality. He had already begun playing the guitar, and his interest in becoming a professional musician grew stronger with each passing day.

Three years in the Soviet army interrupted his musical growth, although Yagudin did join an army band. Upon his discharge, he went to Leningrad to study sound engineering at a film institute. He felt sound work would combine his technical training with his musical inclinations.

In Leningrad, he heard rumors that Jews were being allowed to leave Russia for Israel. The dream of a life outside of Russia still held tremendous sway, strengthened now by the bits and pieces of American culture he had come across and the sounds of rock 'n' roll he had been hearing over the Voice of America and the BBC.

He noted that many young, educated

Russians, especially those living in the large cities, expressed fascination with the American way of life and rejected the official anti-American propaganda. (Conversely, lesser educated Russians tended to go along with the party line, which portrayed the U.S. as an aggressor nation with a lot of domestic crime.) "It seemed like everyone was having fun [in America]—blue jeans and rock 'n' roll music," Yagudin recalls.

In Russia, on the other hand, daily life continued to be grim and difficult, with shortages of almost everything and long lines for what basic staples there were. People resorted to bribery to acquire the most trivial of goods. "It's like bribing a sales clerk at Safeway to get a cube of butter," Yagudin says. He calls the Soviet Union the "most corrupt country in the world."

America gradually replaced Israel as the focus of his emigration hopes. But it would be a long, convoluted route before he finally arrived here. In 1971 he moved to Soviet-controlled Lithuania, where according to some accounts, Jews were having an easier time exiting the Soviet Union. But before he could even attempt to emigrate from Lithuania, he had first to establish official residence, a process that took an entire year. He remembers that period as an exceedingly lonely one because, ironically, Lithuanians regarded him not as a Jew but as a hated Russian. As such he was someone to be shunned.

After achieving Lithuanian residency status, he spent another year cutting his

way through the maze of Soviet bureaucracy, trying to obtain permission to leave. He says the amount and complexity of paperwork required by the authorities adds to the difficulty of emigration. Fortunately for him, however, detente was at its height in the early 1970s, and the Soviets showed leniency toward Jewish migration.

Crossing the Soviet border in 1973 was "the greatest feeling" for Yagudin. The sense of freedom was so overwhelming that he could not even comprehend it at first. Freedom, then and now, has never been something he could take for granted. "I loved it," he says. "I still love it."

Yagudin's emigration papers permitted him to settle in Israel, not the United States. Nor could he immediately apply for entry into the U.S. from Israel. He spent a year in the Jewish state, six months of it working on a kibbutz. Although he admired the Israelis' dedication to their country, he found that he personally lacked the necessary zeal to stay.

But with Yagudin's encouragement, the rest of his family, including his father, eventually got out of the Soviet Union and settled in Israel, where they remain today.

Moving on to France in 1974, Yagudin enlisted the help of a refugee organization in Paris, which helped him finally emigrate to the United States. His first stop here was Greenville, South Carolina, where he worked for a time in his old trade as an electrical technician. Greenville, however, proved too provincial for him, and he soon moved to California, where he had wanted to come all along.

America has generally lived up to all of Yagudin's expectations, particularly those concerning capitalism. "I appreciate it a lot more than people who were born here." He has already generated enough capitalistic spirit to have bought and sold a house in Los Angeles and to have started a restaurant in the Potrero Hill area. His main criticism of the American way of life is that there is sometimes a little too much freedom, leading, he believes, to a higher incidence of crime. He cautions that the U.S. must stand firm against the Soviet government, which he labels the greatest imperialistic force in the world today. He carefully distinguishes between the Soviet government and ordinary Russian people, whom he considers to be basically good-hearted but easily deceived.

Best of all for Yagudin, America has given him the unbridled opportunity to play his music. He initially entertained other Russian emigrés here in San Francisco, as an avocation, but as his popularity grew, he gradually turned professional, playing for a wider range of audiences. He has played for Jewish, Mexican and Chinese weddings and parties and entertained at events attended by directors George Lucas and Francis Ford Coppola. He also makes it a point to play at pro-Jewish emigration rallies at the Soviet consulate on Green Street. And not too long ago he played at a hotel party adjoining a banquet room where the entire San Francisco 49ers football team was having dinner. They peeked in, said Yagudin.

Besides Russian music, Yagudin's repertoire now includes Yiddish and Israeli folk songs and American pop. In 1980 he formed Misha's Band, consisting of himself and three other musicians. He still plays alone on occasion and considers himself primarily a singer. He would eventually like to play at large hotels and conventions and perhaps even cut a record of Jewish folk songs. But for now he is content that he can support himself solely from his music.

And how do all his adventures in Russia and the United States compare to what befell Robin Williams as a Soviet musician-defector in *Moscow on the Hudson*? Well, says Yagudin, part of the film rang true, but it was a comedy and this, after all, is reality. □

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Minding a Store of Modern Mythology

By Suzanne Scott

The Museum of Modern Mythology (MMM) is not your typical museum. Nor is it a repository for Greek heroes. It's filled with things you might find at a garage sale, like old lunch boxes, stuffed animals, radios, and Frisbees. The difference is that the pieces on display are all carefully arranged and documented versions of American advertising characters. The only traditional mythical characters you'll find here are Mobil's Pegasus trademark and FTD's Mercury symbol. Instead, our modern "heroes"—Snap, Crackle and Pop, the Pep Boys and Ronald McDonald, are all immortalized.

Lots of familiar faces are crammed into the display cases at the little museum on Capp Street near 18th. There's a Reddy Kilowatt pin, a Hot Point Pixie, and General Electric's wood-jointed "Bandy" doll designed by Maxfield Parrish in the 1920s.

A Zippy the Zip Code Man lunch box and Smokey the Bear thermos are part of the "government symbols" case. There's a fast food section, which has a whole case devoted to McDonald's. On the walls are cloth dolls (originally printed on the back of flour sacks), a Sambo's frisbee, a stuffed orange juice bird (next to an Anita Bryant record), and a Charlie Tuna rug, among other things. Mr. Peanut is here in various forms. So are Mr. Bubble, Mr. Clean, Tony the Tiger, Colonel Sanders and Captain Crunch.

There are over 1,000 pieces, including dolls, statuettes, old display signs and magazine ads. "It's very simply a collection of pieces running the gamut of 20th century technology," says Director Ellen Weis. She and Curator Jeff Errick want to eventually expand the collection to include television commercials, radio spots, ad jingles and oral histories from people who remember characters from their childhood.

The museum's most recent acquisition is an eight-foot-high Green Giant, which was bought at an auction. Other recent finds include a Wally the Western Airlines Bird statuette, which Errick found at a flea market and a Raid bug phone, which he sent away for. Errick would love to add one of those huge Doggie Diner heads to the museum's collection.

So why do we need a museum to see things we are already surrounded by? That's just the point. Weis believes advertising characters and symbols form a major part of our cultural heritage. And she's serious about taking a closer look at the social meanings behind the corporate mascots. "Media images are the basis of the myth system of 20th century America," she says.



Curator Jeff Errick and Director Ellen Weis stand among some familiar figures at the Museum of Modern Mythology on Capp Street. Open to the public once a month, the collection provides both a source of nostalgia and a record of the myth system of 20th century America.

and Kool-Aid pitchers started to take over his bedroom, Errick, Weis and another friend, Matthew Cohen, decided their American ad characters were ready for prime time and should be shared with the public. With Errick's graphic design background, Weis' familiarity with non-profit organizations, and Cohen's art history expertise, they set up the museum two years ago.

Errick's kinky little roommates eventually won the battle for space, and the museum now occupies the same warehouse at 275 Capp St. that he once lived in. It's situated in a small area behind a graphic design workshop (Errick is part-owner).

For the time being, the museum is

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open only on the second Saturday of the month or by appointment (864-3107). Weis and Errick would like to move it to a larger and more accessible space, but until they raise more money, the non-

profit museum will continue to be a labor of love. Currently, they receive donations through benefit exhibitions and occasional showings at the York and Roxie of "rare and early vintage television commercials and animation shorts." Their most recent fundraiser was a "Come as Your Favorite Commercial" costume party. (Errick came as Speedy Alka-Seltzer, Weis as the Cat Paw shoe repair cat, and Cohen as Big Boy.)

Many of the dolls and statuettes will be traveling to the Transamerica building



for a month-long exhibit beginning Jan. 14. Call MMM for details.

Weis says the museum attracts all kinds of people. Some come to study advertising design, some for the nostalgia, and "kids love it" because they are drawn to the cartoon-like figures. Often a particular character will prompt a visitor to sing an old jingle from their childhood. "The museum offers a lot of great memories," says Weis. "There's a lot of endearment towards ad characters."

Reminiscing visitors may know something the director and curator don't. Weis and Errick encourage people to tell them things they remember about the characters. "This is part of our history," says Weis. "If we don't document it, it will go by the wayside."

Weis thinks "it's fun to learn about the story behind the picture," but sometimes that's difficult. There aren't that many books on the subject, even though MMM has a small library of advertising, doll and collector books. Even the companies do not always know the origin of their own characters.

What Weis and Errick do know, however, is quite impressive. They're among the few historians who know that Buster Brown and his dog, Tige, used to sell alcohol and tobacco before moving on to shoes and clothing.

Errick also tells us that the Pillsbury Dough Boy has a whole family, including a grandma and grandpa and Little Bun Bun and Popper. They live in a playhouse which was sold as a toy during the late '60s and early '70s. Like all the characters at MMM, says Errick, "They have a life of their own outside the commercials." □

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Ask a kid who Zeus or Thor is, and he probably won't know, says Errick. But a child will know Ronald McDonald and Pac Man. Advertising images are everywhere we look. So much that they "almost replace myths," he says.

Errick began collecting ad memorabilia in 1975. He stored the artifacts in his living quarters in the rear of a Mission District warehouse.

About the time the Poppin' Fresh dolls



New Age Education for Mind and Spirit

By Jeff Kaliss

Entering the California Institute for Integral Studies (CIIS) is like entering the mind itself: what seems from the outside like an attractive mystery is revealed as a center of fascinating form and function.

The principal function at CIIS is graduate education, as it has been since the school began in the living room of the late philosopher-scholar Haridas Chaudhuri at 21st and Dolores Streets in 1968. Originally called the California Institute for Asian Studies, the school changed its name in 1980 to reflect the broader interests of faculty and students. Growth also prompted the Institute to establish office space at 30th and Church Streets, classroom space at 16th and Dolores, and the Integral Counseling Center at 27th and Church.

Throughout its 16 years of existence, the Institute has maintained a constant but quiet presence in the Noe Valley neighborhood and the world of academe. According to Ron Silliman, director of public relations and development for CIIS, this low profile has been somewhat intentional, in keeping with the school's philosophy and small size. Since he took on this job two years ago, Silliman's been attempting to "improve the school's visibility," to attract both quality students and sizable endowments.

Ralph Metzner, academic dean and professor in the psychology and counseling programs, admits that CIIS might have suffered from something of an

"image problem" in the past. Just as Metzner was once typecast in the public eye as Timothy Leary's graduate assistant and co-author (with Leary and Richard Alpert) of *The Psychedelic Experience*, the Institute has been chiefly seen in light of its "Asian" connection. But Metzner, since the '60s, has gone on to personality research and the study of meditation and symbolic psychologies, and the school he helps administer now offers fully accredited masters and doctoral programs in psychology, counseling, anthropology, health studies, and the arts, as well as comparative and cross-cultural studies in philosophy and religion.

Thus the integral approach to knowledge, which Chaudhuri had developed in India as a student of Sri Aurobindo and brought with him to the Bay Area in 1951, has been extended by the CIIS community to a variety of cultures and disciplines.

Lisa Faithorn, co-director of the two-year-old social and cultural anthropology program, had taught at UCLA and Cal State Northridge and had "kind of given up the ideal that there was an institutional setting where I could feel whole and happy." Although "anthropologists tend to look at things holistically," she'd found a failure in her former colleagues to view their work as "a practical and relevant discipline to now and to life here."

At CIIS Faithorn was able to develop a here-and-now course in "Participant Observation." This class worked with an



Photo by Joel Abramson

Ron Silliman has taken on the "Western" task of bringing greater public attention and funding to the California Institute of Integral Studies.

organization in the Tenderloin that was training women refugees, mainly Asian and Ethiopian, to get and hold jobs. Student Lucy Lewis notes that through accompanying the women to interviews, she and other students came to recognize that even familiar acts like boarding buses could present obstacles to the refugees. The students were also asked to view the Tenderloin organization as "a culture composed of the administration, the staff, the women and their families," and to compare its actual operation with "what it looked like it was supposed to be doing on paper."

The Institute's integral approach also proved a relief to Walt Voigt, who had been a practicing clinical psychologist with proclivities towards Asian religion and meditative practices.

"I had found a dichotomy between my

personal life and interests and what I was doing professionally," Voigt recalls. "When I learned about the Institute, I saw an opportunity where I could bring those two things together. It's meant a great deal."

Psychology was probably the first of Western sciences to embrace non-Western thought, and it accounts for the greatest number of CIIS students. Voigt is director of the clinical program, Metzner teaches in the East-West psychology program, and the Integral Counseling Center on Church Street provides 25 student counselors the opportunity to apply the integral perspective directly to counseling practice.

For Garnita Parent, who has just begun her Ph.D. practicum, the Center facilitates an approach to the client which she

Continued on Page 15



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Mind and Spirit

Continued from Page 14

found missing in her previous education at Cal State Long Beach and the University of the Redlands. "It's quite different to have a focus on a client as someone who is already, at a real basic level, perfect," she explains. "To have that attitude enables me to have a great deal of reverence and respect for the client. At that basic level, I connect with the spiritual."

Fran Segal, Parent's fellow intern, adds that the Center's approach helps the counselor reach the client at any level, "any degree of pathology, any degree of personal growth . . . and it can all be done at the same time. We can use our judgment in this."

Faithorn points out that though "there's great attention paid to issues of quality, acceptability and marketability," there's also considerable innovation in CIIS academic programs. In lieu of a final paper, one recent group of anthropology students constructed "four medicine wheels, synthesizing the universal aspects of a healing system," while others presented dance or musical performances. Workshops scheduled for the winter quarter, which begins in January, include a "Shamanic Journey" with visiting anthropologist Michael Harner from the New School for Social Research.

And "personal experience of the non-verbal, intuitive, affective and spiritual dimensions" is one of the three pillars of the Institute's educational philosophy, alongside the Western traditions of academic study and practical application.



To CIIS anthropologist Lisa Faithorn, the transpersonal approach to the study of society has proven more exciting than that found in most traditional graduate programs.



The Institute has enabled psychologist Walt Voigt and his students to integrate Eastern spiritual perspectives with their academic and practical concerns.

"You can't require someone to meditate, it's almost a contradiction in terms," Metzner admits, but students, faculty and staff are all "encouraged" to develop "non-left brain" techniques. Concerts and enlightening lectures are held at the Fulton Street facilities of the Cultural Integration Fellowship, also founded by Chaudhuri.

Unfortunately, the scattering of CIIS functions to five different sites seems to run counter to its integral nature. Although there's a consensus that Noe Valley exudes "a certain feeling of a higher consciousness," in Segal's words, it's not surprising that the Institute has been unable to locate a building in this neighborhood cheap enough but big enough to contain itself.

A Search Committee, headed by Faithorn, resorted to a shamanic journey to get information about a feasible site. "It was just amazing," Faithorn reports, "how images came up in peoples' jour-

neys which were mirrored in the building on which we eventually put lease offers." The images, which were specific as to "color of roof, shape of building, and adjacent streets," materialized in the Haight-Ashbury, where negotiations towards a 1985 move are still going on.

In the meantime, the CIIS community hopes that its Noe Valley neighbors will discover the services of the Integral Counseling Center and the excitement of the classes and workshops, all of which (except the practicums) are open to the public. Among the special events planned are a "Concert for the Earth" by the Paul Winter Consort at Davies Hall on Dec. 15, and a symposium in 1986 on the contributions of Chaudhuri.

Visiting professor Yi Wu likes to remind his students that "our mind, if we keep empty, we put everything in it." Visit the Institute's beautiful home at 3494 21st St. and see what you can find. □

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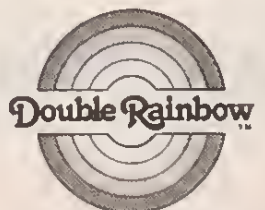
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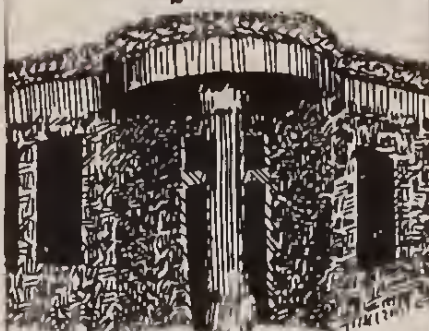
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By Mazook

GOING NOEWHERE: It's been a wacky, will-o'-the-wisp kinda year, 1984. George Orwell was wrong. Big Brother is not watching us. *We're watching Big Brother.* TV, VDT, NBC, MTV, PCjr, ESPN, VCR, VHS—it's all double-speak.

To get some straight talk on the subject, the Noe Valley Bureau of Investigation went to the streets last month and asked anyone we could corner: "What has 1984 meant to you?"

David Binder, an economic analyst, says he's "going to have a Good Riddance 1984 party. Does that answer your question, buddy?"

Jim Nenopoulos, who describes himself as "an aspiring stand-up comedian," was not comedic about 1984. "Truly," he said, "it is a time to be patient and move with progress, financially and career-wise."

"The year went by too fast to even think about it," said Roxanne of Noe Valley Collectables.

To Kim Lee, local launderer, the year was "not very good, very slow, worst year, don't like it, okay?"

Long-time barber Malon De Loach agrees it's been a dismal year. "Business is off 25 percent. Everybody says it's because this is an election year. I expected something better."

For Merchant Seaman Michael Brown, the year meant "less work, more bills, and the obvious difficulties people are having globally. It's rough."

Little Italy Too waitress Lesah Janner summed up the year as "the end of material and maternal obsessions for me."

Jeremy Nachlis, age 11, thought about it for a moment and exclaimed, "That's a hard question. The year has been getting harder for me, especially when I went from the sixth to the seventh grade."

"To me, 1984 marked a very large change in careers," said Sam Davis. "I used to be a lawyer down on Pacific Street, and now I have an antique furniture store on Church and Clipper. It will let me live a longer and more peaceful life."

Not so fast, Sam. Noe Valleon Carole Beigler, a water pollution expert with the federal Environmental Protection Agency, warns: "What I saw come in 1980 with the election of Ronald Reagan was reinforced with his re-election in 1984. This country is going to the right."

and now for the RUMORS behind the news



Rumor Mazook is resolved to keep walking the neighborhood streets in search of the human element, but has found that many locals metamorphosed into hardened couch potatoes during 1984.

There will be no Social Security when I'm old. Poor women will soon be butchered in back alley abortions, while rich women will go to clandestine clinics. Reagan will guarantee the Supreme Court will make right-wing interpretations of the U.S. Constitution. You watch."

Joyce Dennis, who is a personnel assistant "for a downtown corporation," tends to agree. "It's been bad, and I don't anticipate good things under Ronald Reagan for four more years."

But hope springs eternal. Political activist Mary Hobi has already set up a card table on 24th Street for the 1988 election. For Mary, "1984 was the beginning of a new political party, the Humanist Party, which opens the future towards non-violence, non-discrimination and human dignity."

☎ ☎ ☎

NOE VOTES in the Nov. 6 general election have now been tabulated. A total of 12,438 out of 16,664 registered voters, or 75 percent, cast ballots in the Noe Valley-Diamond Heights precincts. The citywide turnout was 70 percent.

The national average was reported at 72.4 percent, but only 53 percent of those eligible to vote nationwide actually did so. For all you number freaks, here are some of the returns for Noe Valley-Diamond Heights.

In the Presidential election, the Democratic ticket of Mondale-Ferraro won by a landslide with 9,023 votes. Reagan came in with 2,921 votes; the Libertarian Party candidate David Bergland was third with 76. Sonia Johnson, of the Peace and Freedom Party, received 47 votes, and American Independent Bob Richards won 36.

In the board of supervisors race, Noe Valley re-elected all the incumbents just like the rest of the city. The top 10 vote-getters were Harry Britt, 6,795 votes; John Molinari, 6,585; Louise Renne, 6,121; Carol Ruth Silver, 6,080; Willie Kennedy, 5,946; Quentin Kopp, 5,128; Kevin Starr, 3,251; Pat Norman, 3,193; Jonathan Bulkley, 2,512; and Dave Wharton, 2,385.

☎ ☎ ☎

TOPS OF THE POPS at Streetlight Records is "Purple Rain" by Prince, fol-

lowed by Tina Turner's "Private Dance," and "The Voice" by local yodeler Bobby McFerrin. Over at Aquarius Records, the chart-busters are "Welcome to the Pleasure Dome" by Frankie Goes to Hollywood, "All the Rage" by General Public, and "Stop Making Sense," the Talking Heads.

For all you fans of violinist Tom Solinger and guitarist Tom Schwaben Lander, the duo should reappear soon for their Wednesday and Sunday recitals at Bernhard's Cafe-Bistro on Church at 26th Street. Top of the picks at the cafe, according to owner Bernhard Horn, is the vegetarian sandwich.

The San Francisco Mystery Bookstore's current best-seller, reports proprietor Bruce Taylor, is anything by William Marshall, especially *Perfect End*. Also moving briskly is the newly released *Double* by local writers Bill Pronzini and Marcia Muller.

Mysteriously, the best-seller at Cover to Cover is Chronicle Publishing's high-gloss *Designer's Guide to Color*, showing every color contrast ever concocted. The best-selling book with words in it is the cartoon masterpiece by Gary Larson, *The Far Side Gallery*.

Be sure to check out the hand-formed paper images by Karen Davidson that adorn the walls at Ramis Cafe on Church Street. Karen, by the way, makes all the paper herself and has sold more than 60 of her designs. Not bad at two grand a pop.

The valley's best lunch bargain has got to be your choice of sandwich for less than \$2 at a local institution, Speckmann's Delicatessen and Bierstube on Church at Duncan.

☎ ☎ ☎

Thanks to 76-year Noe Valley resident Rudy Domenichini for answering last month's trivia question: who is the El Vira Building at 24th and Noe named after? Adolph "Charlie" Ambrust built it around the turn of the century and named it after his daughter, El Vira Ambrust. Adolph owned the Meat Market Coffee-house when it was really a meat market and was the unofficial mayor of Noe Valley for many years. Rudy Domenichini's father, by the way, had a fruit and vegetable stand in what is now St. Phillip's Market on 24th near Diamond.

Bye, kids, and GO NINERS! □

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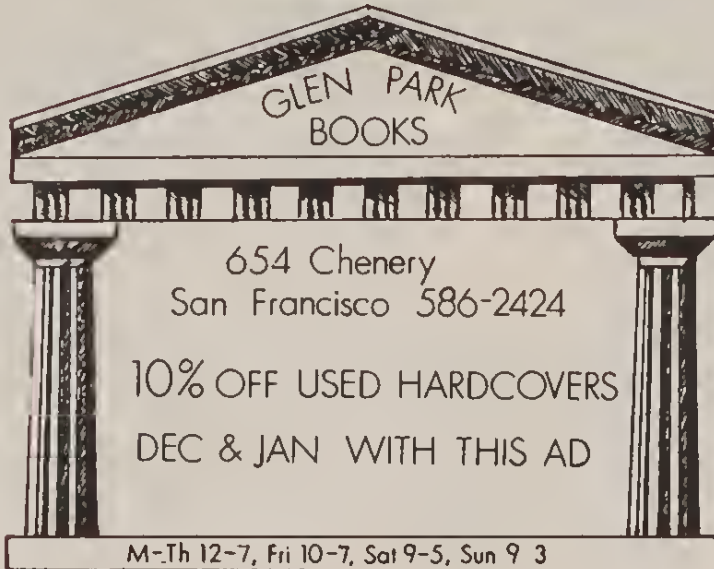
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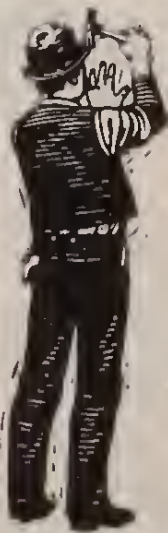
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Plenty of Room at the Inn

(Author's name withheld by request.)

The building is somehow different. Marie has entered it many times for other events, but she feels something more delicate in the air this morning.

Entering the large main hall, she pauses to take in the many tall windows and the richly colored fabric art on the walls. Fifty or so folding chairs have been set up, and people quietly greet one another as they settle into their seats. Seated off to the side, tuning a guitar, is a man with a neat salt and pepper beard.

As Marie takes a seat, a memory from the Blue Ridge Mountains is suddenly released in her mind.

She is a skinny child, standing in her family's grocery store. The mood is celebrative—it is Christmas Eve. People from the community are filing through for more loaves of bread to make up into turkey dressing, more butter (locally made) for the mashed potatoes, more refreshments to hold the company until the big dinner the next day.

When the customers are all taken care

of, Marie's father turns the lock in the door. He turns to tell his family that they are going to put together some food and supplies as gifts for some neighbors who can use them the most.

Chicken feed into the Yopps' box, Gold Medal flour for the Poffs' box, a can of Three Thistle snuff for the old woman who lives off of Green's Creek Road.

The boxes and all five of the children are loaded into the old green van that serves as delivery truck. Bumping down the rutted dirt roads, they sing "Jingle Bells" and fall onto one another with each of the many curves in the road.

When the van of visitors rattles toward a house, dogs yelp, doors slam and greetings are shouted.

Once inside, the womenfolk pull out jars of pickles made from their summer garden cucumbers and other homemade foods to share. The menfolk slip out the moonshine. The youngsters roughhouse with one another, racing back and forth between the house and outdoors.

Sitting in the back row this Sunday morning, Marie is surprised at how much

returns to her. She also remembers that her father saw most of their community's religious activity as hypocritical, so their family never went to church.

Now she sits in the upstairs sanctuary of the Noe Valley Ministry as the worship service is about to begin.



Illustration by June Russell

She had come to know the minister with the salt and pepper beard through the Tai Chi classes, the music concerts, and other events held in the building,

but she had stayed clear of the Sunday services. Until this morning.

The minister lays his tuned guitar nearby. A young boy moves from candle to candle with his lighting stick. He comes to a candle that just will not catch. A man's voice softly resounds, "Go to the next one." The boy turns. "Go to the next one," the minister repeats calmly, "you can come back to it."

The room eases in relief as the boy moves on to other candles. Marie watches the Reverend cross the room to the candle in question. He adjusts the wick gently, then withdraws from it.

The boy returns to the candle for only a second, then moves to his seat by his parents. Marie sees the candle is not lit. You give up pretty easily, she silently admonishes the boy.

She looks back at the candle. Wait, there is a flicker. She chuckles to herself at the sight of the fizzling spark contrasted with the high flames of the surrounding candles, and she is glad to be there to see it. □

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—Penny Guinn



Illustration by Jane Russell

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in the Mission
- the gleam in a pianist's eye
at the final chord
- the laugh of a child,
about to be tickled
- the ignorance of a snail,
after crossing 101 South
- the geometry of a pile of grapefruit,
while the grocer stands nearby
- the caress of a tongue,
between sleeping toes
- the fire in a runner's lungs,
near the finish
- the handshake of two old friends,
standing in the rain
- the undulation of a sailboat at anchor,
as the sun falls behind Twin Peaks
- the steam rising
from a condemned man's last meal

Thank you, Santa, for remembering me.
You'll find the cookies and milk
in the usual place,
next to the hearth.

—Bill Yard

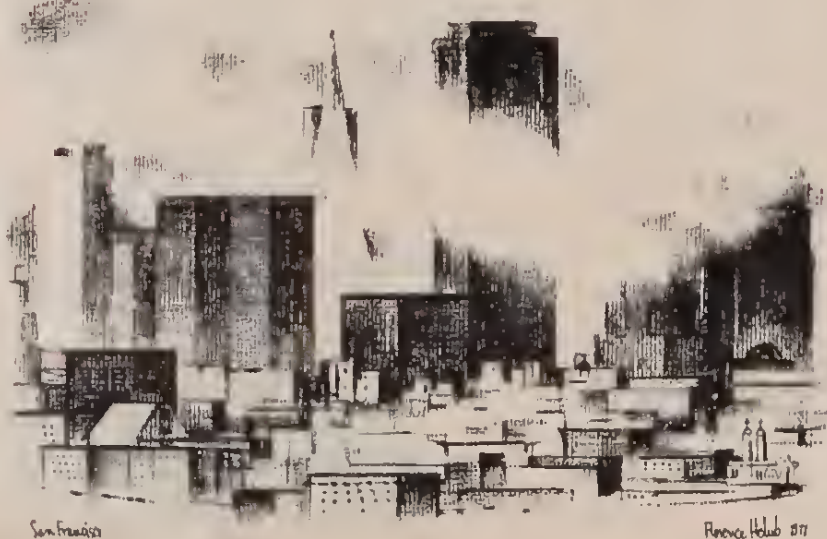


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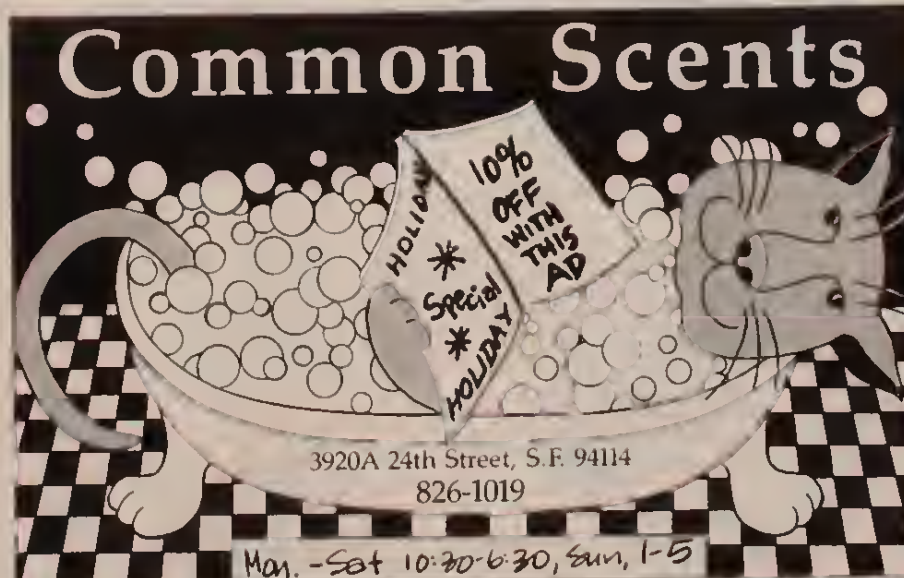
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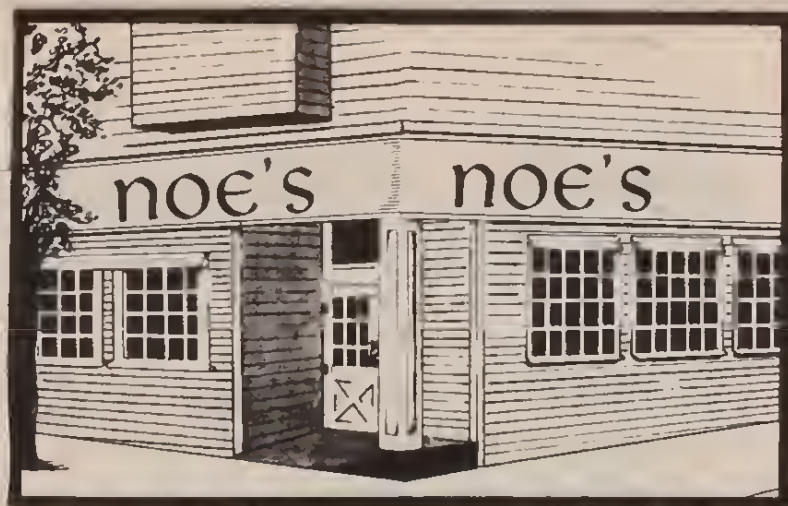


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Across the Boards Of Pastures and Parking

By Karen Gibbens

Editor's Note: The Community Boards Program provides free dispute resolution by trained volunteers in 20 San Francisco neighborhoods. The Eureka/Noe Valley office is located on Church Street near 24th; telephone 821-2470. The following is an account of an actual hearing before the local board; however, names and certain details have been changed to protect the participants' identity.

Shelly Pierce had to admit it. The day had been disastrous. That morning she'd found a ticket on her car windshield for blocking the sidewalk. It was "based on a complaint" from a neighbor. Later that day, the S.P.C.A. had paid her a surprise visit to investigate the alleged mistreatment of her rented goats. Her son, Scott, had also been confronted by a neighbor for parking his car on the sidewalk. And while shopping at the corner grocery that afternoon, she'd overheard a neighbor bad-mouth her to another neighbor. Shelly felt harassed.

After all, she had her neighbor's permission to park in front of the driveway. (There was plenty of room to walk around the cars!) And she had rented the goats to devour her diverse selection of backyard weeds and garbage. How could they go hungry with such a feast?

Shelly had been a long-term resident and couldn't understand why her neighbors chose to pick on her. "I have a job with the city and know that I could retaliate by getting their building permits checked," she said. "But I don't want to

get a feud going here. I'd rather talk to my neighbors and get the problem settled peacefully."

Hank and Laura Miller had lived next door to Shelly for almost 10 years. "We're moving soon and we didn't call the police or the S.P.C.A.," they said. "However, we'd like to talk to Shelly to straighten out these misunderstandings. We also know that some of the other neighbors are afraid to talk to her. Maybe they'll want to participate, too."

Indeed, another neighbor, George Chandler, agreed to come to a hearing also. "I work nights and can't sleep because the goats are noisy. And I don't like having anybody park on the sidewalk, not just Shelly and Scott," he said. George was also concerned because he thought Shelly had contributed little to the neighborhood's upkeep.

During the Community Boards' hearing they arranged, both sides took advantage of the opportunity to air their concerns and come to a meeting of the minds. For her part, Shelly realized that her neighbors hadn't intended to harass her, and the Millers and George Chandler became empathetic to Shelly's situation. In their eventual agreement, Shelly accepted the task of cleaning up around her home and promised that neither she nor her son would park on the sidewalk. George promised not to call any third party agencies; instead, he now felt free to talk to his neighbors. The Millers felt that any old disputes had finally been resolved and left as friends.

What happened to the goats? Well, sooner or later, even goats move on to greener pastures. □

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Job, a Comedy of Justice—Robert A. Love and War—John Jakes
Parachutes & Kisses—Erica Jong
The Wheel Turns—Elizabeth Lemarchand
The Years of the City—Frederik Pohl
The Life and Loves of a She-devil—Fay Weldon

Non-fiction

Home Before Dark—Susan Cheever
The Queen of Wands: Poetry—Judy Grahn
Color for Men—Carole Jackson
Napoleon's Glands and Other Ventures in Arno Karlen
The American Medical Association Guide to Better Sleep—Lynne Lamberg
Disclosing the Past: an Autobiography—Mary D. Leakey

The Dow Jones-Irwin Guide to Using the Wall Street Journal—Michael B. Lehmann
Faces of Philip: a Memoir of Philip Jessica Mitford
Finding the Center: Two Narratives—V. S. Naipaul
How to Handle Your Own Contracts—Christopher Neubert
Gypsy & Me: at Home and on the Road with Gypsy Rose Lee—Erik Lee Preminger
Pieces of My Mind—Andrew A. Rooney
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In God's Name: an Investigation into the of Pope John Paul I—David A. Yallop

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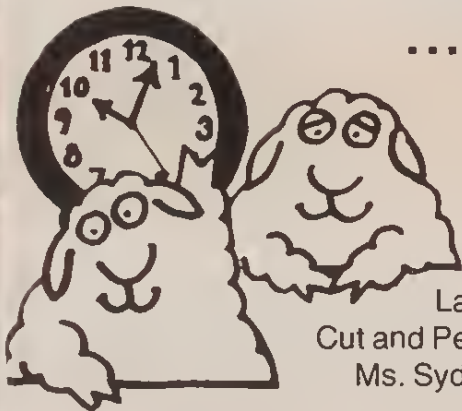


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DEC. 1-31: "Celebrate Spheres," OIL PAINTINGS by Jeannine Toussaint-Caron. Also "ORIENTAL RUGS AS ART," a display of pile rugs and flat weaves from the Near East and Central Asia Courtyard Cafe, 3913 24th St.

DEC. 4: Author ANN BEATTIE speaks in the fourth annual Literary Lecture Series, produced to benefit the S F Public Library's free programs and services Herbst Theater 8 p.m. 558-3770

DEC. 4-6: VOLUNTEER TRAINING sessions in tutoring English as a Second Language. Douglas Alternative School, 4235 19th St. Dec. 4, 9:30-noon; Dec. 5 and 6, 9:30-11:30 a.m. 864-4223

DEC. 4-JAN. 4: CHRISTMAS ART SHOW at the S F Women Artists Gallery Prints, non-functional ceramics, jewelry, crafts and textiles, small sculpture, photos and paintings. 451 Hayes St. Opening reception Dec. 6, 4-7 p.m. 552-7392

DEC. 5: MONTE CARLO GALA to benefit the California League for the Handicapped Music, light supper and no-host bar, plus prizes. Veterans Memorial Building, Green Room. 6-10 p.m. 441-1980

DEC. 5: "COPING WITH THE HOLIDAYS," a presentation and discussion on how to beat the holiday hassles, with Lynn Watkins, marriage and family therapist. Noe Valley Library, 451 Jersey St. 7 p.m.

DEC. 5-9: An evening with PAM OLIVIN and ODC/SAN FRANCISCO (formerly the Oberlin Dance Collective). New Performance Gallery, 3153 17th St. 8:30 p.m. 863-9834

DEC. 6: PALM READING and HEALING WORKSHOP for women, with Hertha Lande, a 57-year-old feminist, psychic and chiropractor. Old Wives' Tales, 1009 Valencia St. 7:30 p.m. 821-4675

DEC. 6: JEFF JAWER, astrologer, presents "Fight or Flight: Mars and the Principles of Conflict," a lecture on the changing role of men in today's world. The Women's Building, 3543 18th St. 8 p.m. 641-1753

DEC. 7: WORKSHOP for non-profit agencies on equal opportunity, discrimination and affirmative action. Community Training and Development, 1095 Market St., Suite 609. 626-6220.

DEC. 7: LABOR VIDEO BENEFIT for "On the Job," a Viacom TV show on labor issues facing the Bay Area trade union movement. Video Free America, 442 Shotwell St. 7:30 p.m. 641-4440

DEC. 7: FILMS "Hard Day's Night," starring the Fab Four, and the short "Kick Me." Noe Valley Cinema, 1021 Sanchez St. 8 p.m. 929-0382

DEC. 7-9: SOUNDSEEN, a performance art group, presents "The Land of Ooz and Aahs." Studio Eremos, 499 Alabama St. 8:30 p.m. 864-6207

DEC. 7 & 14: An evening of women's music and humor with LYNN LAUNER. Valencia Rose, 766 Valencia St. 10:30 p.m.

DEC. 8: BOB CARROLL & THE DIRT SHOW presenting a performance piece which includes an explanation of the forming of the continents and the creation of Motown Records. Also appearing: music group KuKuKu and songwriter/performer Mark Pritchard. Noe Valley Music, 1021 Sanchez St. 8:15 p.m. 282-2317



The folk group Golden Bough comes to deck the upper hall at the Noe Valley Ministry on Dec. 22, performing Old World and traditional carols with a Celtic and Scandinavian emphasis.

DEC. 8: SEMINAR on "Basic Recordkeeping and Tax Information for Self-Employed People," taught by Jan Zobel. Near Dolores Park. 821-1015

DEC. 8: FILM "Dream of a Free Country, a Message from Nicaraguan Women." Benefit for the Women to Women Material Aid Campaign, to build childcare centers. New College, 777 Valencia St. 8 p.m. 652-4401, ext. 656

DEC. 8: One-day CONFERENCE on lesbian and gay suicide with Eric Roles, author of the book *I Thought People Like That Killed Themselves: Lesbians, Gay Men and Suicide*. Trinity Episcopal Church, 1666 Bush St. 8:30 a.m.-4 p.m. 752-4866

DEC. 8: Lynn Launer performs WOMEN'S MUSIC and humor at Artemis Cafe, 1199 Valencia St. 8 p.m.

DEC. 8 & 9: Winter Women's ARTS AND CRAFTS FAIR, featuring handmade items, food, and entertainment. The Women's Building, 3543 18th St. Dec. 8, 10 a.m.-7 p.m.; Dec. 9, 10 a.m.-5 p.m. 431-1180

DEC. 8 & 9: Annual HOLIDAY SHOW AND SALE at Fort Mason Art Center. Paintings, drawings, prints, ceramics, sculpture, stained glass, jewelry, quilts and soft sculpture, weavings and hand-loomed tapestry. Fort Mason, Bldg. B. 10 a.m.-6 p.m. 776-8247

DEC. 8-JAN. 27: "Glass Cradle of the Sun" EXHIBIT of works by contemporary glass artists from the greater Bay Area. Reception Dec. 9, 2-4 p.m. Gallery Sanchez, 1021 Sanchez St. Open Monday-Friday, 2-5 p.m.

DEC. 9: The Bay Area Women's Philharmonic presents a CHILDREN'S CONCERT of works by women composers. Actress/puppeteer/clown Ariana Isaacson and her doll theater will provide narration. James Lick School, 1220 Noe St. 2 p.m. 626-4888.

DEC. 9: POETRY READINGS by Leslie Simon, teacher and author of *High Desire*, and Lily Pond, editor of *Yellow Silk*, a journal of erotic arts. Noe Valley Poetry series, 1021 Sanchez St. 7:30 p.m.

DEC. 11: CHILDREN'S FILMS at the Noe Valley Library, 451 Jersey St. 10:30 a.m. for ages 3-5. 3:30 p.m. for ages 6 and up. 285-2788

DEC. 13: CHRISTMAS TREE TRIMMING for ages 6 and up. Make ornaments to decorate the tree and take some home. Noe Valley Library, 451 Jersey St. 3:30 p.m. 285-2788

DEC. 13: MICHELLE CLIFF, author of *Claiming an Identity They Taught Me to Despise* and *Abeng*, will read from her works. Old Wives' Tales, 1009 Valencia St. 7:30 p.m. 821-4675.

DEC. 13: Begins ongoing SINGING CLASSES for men and women. Learn how to sing freely, harmonize and read popular music. Alvarado School, 625 Douglass St., Rm. KL. 7-9 p.m. 654-8415.

DEC. 14: WORKSHOP on researching and writing grant proposals. Community Training and Development, 1095 Market St., Suite 609. 9 a.m.-1 p.m. 626-6220

DEC. 14: OPTIONS for Women Over Forty "Winter Solstice Holiday Polluck Singing-Dancing Party," with Faith Petric and your favorite cassette tapes. 33 Gough St. 6:45-9 p.m. 431-6405

DEC. 14: FILMS "White Mane" and "Red Balloon" in homage to Albert Camus. Noe Valley Cinema, 1021 Sanchez St. 8 p.m. 929-0382

DEC. 15: GLAUCOMA SCREENING CLINIC. District Health Center No. 1, 3850 17th St. Call 558-3905 between 8 a.m. and 5 p.m. for appointment.

DEC. 15: Noe Valley CHILDREN'S DANCE WORKSHOP taught by Shasha Yovanopoulos. For preschoolers. Noe Valley Ministry, 1021 Sanchez St. 1-2 p.m. 826-5886.

DEC. 15: WALKING TOUR of the Mission District with introductory slide talk by a muralist. Precita Eyes Mural Center, 348 Precita Ave. 1:30-3 p.m. 285-2287

DEC. 15: A Windham Hill evening with guitarist/vocalist MICHAEL HEDGES. Noe Valley Music, 1021 Sanchez St. 8:15 p.m. 282-2317

DEC. 15: The Community Music Center's annual FAMILY CHRISTMAS PARTY, featuring Menotti's "Amahl and the Night Visitors" performed by the Ina Chalis Opera Ensemble. Refreshments and a visit from Santa. Community Music Center, 544 Capp St. 11:30 a.m.-1 p.m. 647-6015

DEC. 15 & 16: The S F CHILDREN'S CHORUS performs "The Christmas Rose," a musical play. Community Music Center, 544 Capp St. 7 p.m. 647-6015.

DEC. 16: Last day of PHOTO '84, a juried exhibition of women photographers from around the country. VIDA Gallery, Women's Building, 3543 18th St. 864-VIDA

DEC. 16: "Santa's Nap," a CHRISTMAS PLAY by Robert LeRoy Smith and Edith Hartnett, featuring the Parnassus Puppets. Noe Valley Ministry, 1021 Sanchez St. 2 p.m. 647-7169

DEC. 18: WORKSHOP "Networking in Today's Marketplace," locating hidden job opportunities. Alumnae Resources, 965 Mission St., Suite 430. 6-8:30 p.m. 546-7220

DEC. 19-21: HOLIDAY ART WORKSHOP for children ages 4-14. Make candles, holiday banners and wreaths. De Young Museum Art School, northeast corner of the M. H. De Young Memorial Museum, Golden Gate Park. 10 a.m.-noon. 750-3656.

DEC. 20: JEWISH LESBIAN WRITERS group gives a Hanukkah reading of prose, poetry and a few surprises. Old Wives' Tales, 1009 Valencia St. 7:30 p.m. 821-4675.

DEC. 20: CHRISTMAS CAROLING with the neighborhood folk. Meet at Noe Valley Ministry, 1021 Sanchez St. 7 p.m.

DEC. 22: Old World and traditional CHRISTMAS CAROLING performed by Golden Bough, a folk group with Celtic and Scandinavian roots. Noe Valley Ministry, 1021 Sanchez St. 8:15 p.m. 282-2317

DEC. 23: S F COMMUNITY CHORUS "Sing-Along." Noe Valley Ministry, 1021 Sanchez St. 7:30 p.m.

DEC. 24: CHRISTMAS EVE at St. Francis—midnight communion service of carols, followed by a party. St. Francis Lutheran Church, 152 Church St. 11:30 p.m. 621-2635



Illustration by Florence Holub

Happy New Year

JANUARY 1985

JAN. 4: FILM: Hitchcock's "39 Steps." Noe Valley Cinema, 1021 Sanchez St. 8 p.m. 929-0382

JAN. 12: JESSICA WILLIAMS, a giant of jazz, performs at Noe Valley Music, 1021 Sanchez St. 8:15 p.m. 282-2317

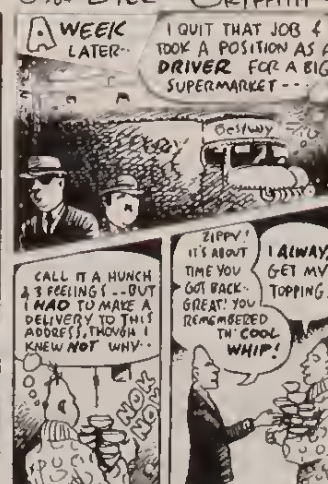
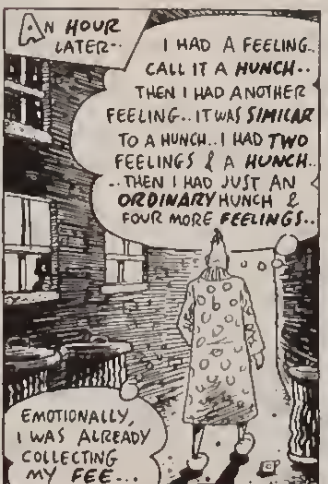
JAN. 14: The LABOR STUDIES PROGRAM, S F Community College District, begins accepting applications for spring classes. Learn about rights on the job, labor and industrial relations, and how to improve your working conditions. Contact Sue Cobble, 239-3090

JAN. 18: GAGELAN SEKAR JAYA performing arts ensemble presents a concert of Balinese music and dance. Victoria Theatre, 2961 16th St. 8 p.m. 548-7234

ONGOING: VIDA GALLERY COOPERATIVE seeks members. All women artists invited to join. Women's Building, 3543 18th St. 864-VIDA

ONGOING: OPTIONS for Women Over Forty, a resource and support center for midlife women, offers job listings and counseling. English conversational classes, experimental theater, Sunday brunches, and more. Women's Building, 3543 18th St. 431-6405

ZIPPY



The Scoop on CALENDAR

Please send Calendar items before the 15th day of the month preceding month of issue to the Noe Valley Voice, 1021 Sanchez St., San Francisco, CA 94114. Items are published on a space-available basis, with Noe Valley neighborhood events receiving priority. Please note: the deadline for our next issue, appearing Feb. 1, 1985, will be Jan. 15. The Voice is on vacation for the month of December, and will not publish a Jan. 1 issue.